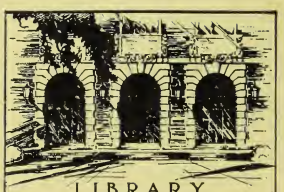


LIBRARY
OF THE
UNIVERSITY
OF ILLINOIS

414
R36v

Return this book on or before the
Latest Date stamped below.

University of Illinois Library

JAN 18 1955

APR 12 1961

NOV 20 1961

JUN 10 1970

L161—H41

Digitized by the Internet Archive
in 2016

https://archive.org/details/voiceproductionw00rice_0

VOICE PRODUCTION

WITH THE AID OF

PHONETICS

LONDON AGENTS:

SIMPKIN, MARSHALL & CO., LTD.

VOICE PRODUCTION

WITH THE AID OF

PHONETICS

BY

CHARLES MACAN RICE, M.A., A.R.C.M.,
Chaplain of King's College, Cambridge

CAMBRIDGE:
W. HEFFER & SONS LTD.
1912

414
R36v

CONTENTS.

PAGE

PREFACE - - - - - - - - - vii

TABLE OF PHONETIC SYMBOLS - - - viii

CHAPTER I. Introductory - - - - - 1

I. Scope of the present work. II. Elocution a form of bodily exercise,

CHAPTER II. Respiration - - - - - 3

I. Power of breathing. II. Speed and unobtrusiveness. III. The human bellows. IV. Situation of the lungs. V. Boundaries of the lung-space. VI. Clavicular breathing. VII. Diaphragmatic breathing. VIII. Intercostal breathing. IX. Development of diaphragm. X. Mouth and nose breathing. XI. Recapitulatory.

CHAPTER III. Theory of Vocalisation - - 15

I. Definitions of a vowel. II. Quality of a musical sound. III. Vowel overtones. IV. The swinging of pendulums, &c. V. Sympathetic sound-vibrations. VI. Application to voice-production. VII. The test of vocalisation.

CHAPTER IV. Practice of Vocalisation—Freedom 23

I. Freedom, the first requisite. II. Freedom, from a bite. III. Freedom, from a sigh. IV. Freedom, from a breath. V. Freedom, from a yawn. VI. Freedom, from a smile. VII. Need of patience. VIII. Change of vowel. IX. Blending of vowels. X. The vowels of English. XI. The diphthongs of English.

CHAPTER V. Practice of Vocalisation—Strength 34

I. Strength, the second requisite. II. Development of lips, III. Development of tongue. IV. Development of throat. V. Resonating chambers. VA. Construction of the larynx. VI. Action of the larynx. VII. Control of the breath. VIII. Development of ventricles.

CHAPTER VI. Articulation - - - - - 44

I. The consonants of English. II. Pure consonants. III. The vowel and liquid consonants. IV. The roll. V. The hisses and buzzes. VI. The muscles of articulation. VII. Disarticulation. VIII. Tongue-twisters.

PAGE

CHAPTER VII. Pronunciation - - - - 53

I. Phonetics. II. Application of Phonetics. III. Correct vowels. IV. Pronunciation of *the* and *to*. V. Pronunciation of *and*. VI. Aspirates. VII. Phonetic transcriptions.

CHAPTER VIII. The Power of Song - - - 60

I. Universality of voice. II. Tone-deafness. III. A case in illustration. IV. The miracle of voice. V. The diatonic scale. VI. The limited requirements of intoning. VII. Staff notation. VIII. The limit of the elements.

CHAPTER IX. Vocal Ornaments and Church Reading - - - - 69

I. The superstructure of voice-production. II. Accent and emphasis. III. Working from conversation to elocution. IV. Range of voice. V. Head voice. VI. Church reading. VII. Intrusion of personality. VIII. Simplicity of good reading. IX. Children as models. X. Falling inflections. XI. Absence of affectation. XII. Slow delivery. XIII. Freshness of style. XIV. Appreciation of results.

LIST OF THE PRINCIPAL POINTS IN WHICH IMPROVEMENT MAY BE MADE - - 82

BIBLIOGRAPHY - - - - - - - - 83

INDEX - - - - - - - - - 85

PREFACE

This book contains the substance of lectures delivered in Cambridge during the past five years. My thanks are due to two members of this College,—Dr. E. Barclay-Smith, University Lecturer in Human Anatomy, and Mr. Daniel Jones, Joint-Secretary of the International Phonetic Association and Lecturer in Phonetics at University College, London—for their great kindness in assisting me in preparing the volume for the press; and to Mr. E. Milner-White, my colleague in the chaplaincy, for the compilation of the index.

C. M. RICE.

KING'S COLLEGE,
CAMBRIDGE.
May, 1912.

LIST OF PHONETIC SYMBOLS.

The following is a list of the phonetic symbols used and their values. Each symbol stands for the sound represented by the *italic* letter, or letters, in the word next to it.

ɑ	f*a*ther	n	*n*ew
a	first element of diphthong **ai** in sk*y*	ŋ	si*ng*
æ	h*a*t	o	first element of diphthong **ou** in lo*w*
b	*b*e	ɔ	not
d	*d*ay	ɔ:	no*r*th
e	r*e*d, also first element of diphthong **ei** in d*ay*	p	*p*ay
ε	first element of diphthong ε(:)ə in th*ere*	r	ve*r*y
ə	ov*er*	ɹ	d*r*aw (as distinguished from rolled **r**)
ə:	b*ir*d	s	*s*ee
f	*f*oot	ʃ	*sh*e
g	*g*ive	t	*t*ea
h	*h*e	θ	*th*in
i	th*i*n	ð	*th*en
i:	qu*ee*n	u	go*o*d
j	*y*ou	u:	r*u*de
k	*k*ey	ʌ	b*u*d
l	*l*itt*l*e	v	*v*ain
m	*m*ake	w	*w*e
		z	*z*eal
		ʒ	mea*s*ure

: placed after a symbol indicates that the sound is long.[1]

ı under a consonant indicates that it is syllabic.

---

[1] In the case of the vowels, i:, u:, ɔ:, ə:, this *also implies tenseness.*

CHAPTER I.

I. Scope of the Present Work.—It is impossible to acquire from a book efficiency in any art, and voice-production provides no exception to this rule; but there are certain fundamental principles which may be set down for the guidance of the student, and exercises which may be suggested for his practice. These it is the object of this work to give in as concise a form as possible. The benefit to be derived from them must depend upon the amount of trouble each individual student is prepared to expend upon mastering the principles and practising the exercises, which he will do much more effectively under skilled supervision; for exercises must be used not only diligently, but also correctly; if practised incorrectly they are liable to do more harm than good.

II. Elocution a form of Bodily Exercise.—The proportion of speakers who are physically incapable of making themselves clearly heard and understood by the largest audiences is very small indeed, in spite of the low standard of oratory with which we are familiar. We seldom hear a voice to which we can listen with enjoyment and without effort, because popular opinion does not recognise the fact that the use of the voice in a room of more than ordinary size demands a considerable bodily effort, the necessary skill for which can only be

obtained by special preparation. In this respect it resembles other forms of bodily exercise. For instance, very few able-bodied men are unable, if necessity arise, to jump a ditch eight or ten feet wide, and most of us could, with a little practice, make certain of twelve or fourteen; but if we wish to clear sixteen or eighteen we must be prepared not only to put ourselves under training, but also, if our instructor demand it, to forget much of what we have already learnt and acquire an entirely new style. The use of the voice is exactly analogous to this; hardly any of us would fail to make ourselves heard by a drawing-room audience; most of us could, with a little care, speak to a few hundred people; but to address a large public meeting, or preach effectively in a cathedral, demands regular training, and in most cases the acquisition of a new style.

The muscles which require to be exercised and strengthened fall naturally under three heads: those of (i.) Respiration, (ii.) Vocalisation, and (iii.) Articulation. They will be dealt with in this order.

CHAPTER II.

RESPIRATION.

I. Power of Breathing.—Deep breathing is the foundation of all good voice production. With trained voices ability to please is almost exactly proportional to breathing capacity. Much may be done to improve this by persistent effort to increase the size of the lungs.

Exercise I.—Stand in the open air or before an open window.

(i.) *Suck in air slowly and continue to do so for as long a time as possible.*

(ii.) *Expel the breath, and continue to do so for as long a time as possible.*

Repeat several times daily, and continue to practise until the act of breathing is so prolonged that 15 respirations will occupy 5 minutes.

This exercise might well be adopted for hygienic reasons only. Its effect is to call into action those innermost recesses of the lungs which are not generally in use, and thus, while increasing their capacity, to cleanse them of stagnant air.

II. Speed and Unobtrusiveness.— But this is not enough for our purpose. Speed and unobtrusiveness must be acquired, to such an extent that our audience are not aware when or how we breathe. There is a story

of two of the greatest vocalists who ever lived, that Lablache, the bass, watched Rubini, the tenor, singing for four minutes without being able to perceive any signs of respiration. While this is a state of proficiency seldom attained, even by the best performers, every man who attempts it ought to be able to do a simple thing, like returning thanks for a toast proposed, or reading a lesson in church, without his breathing being audible. Though it may be an ideal to which we shall never fully attain, our first axiom with regard to voice production must be—

Axiom I.—INSPIRATION MUST BE INSTANTANEOUS AND NOISELESS.

How, then, is such a style of breathing to be acquired? We will treat this question broadly before entering into particulars.

III. The Human Bellows.—If we take a pair of bellows to blow the fire, we shall be using an apparatus constructed on much the same principles as the human respiratory system. If our bellows have no valve, such as is generally to be found on their lower side, or if we stop this valve with a cork, the analogy will be complete; under these conditions the air must go in by the same passage through which it comes out. The use of the fire-bellows is to take air in and press it out again. The human bellows fulfil the same purpose, with the addition, when voice is being produced, that the stream of air, as it passes out, is interrupted with explosions to make consonants, and charged with vibrations to make vowel sounds.

If we wish to fill our bellows with air, there are two distinct methods by which it may be done; one is by

blowing up the nozzle, a tiresome and laborious process that nobody could recommend; the other is the ordinary method of separating the handles, and leaving it to the elasticity of the air to fill the vacuum thus created.* There are, similarly, while the method in either case is identical, two distinct subjective sensations, one of which will be experienced during the act of inflating the lungs: that of sucking in air, and that of enlarging lung-space. The former is felt in the mouth, nose, and throat; the latter in the muscles of the trunk; and it is the latter, only, which ought to be apparent to us.

Our question, therefore, resolves itself into this:—What muscles must be exercised and strengthened in order to improve our power of enlarging lung-space? To answer this we must first consider where the lungs are situated, and what are their boundaries, to use a geographical term.

IV. Situation of the Lungs.—The lungs fill the upper part of the body almost completely. To preserve our lives we have two essential requirements, air and food. The trunk of the body is accordingly divided into two main parts: the upper, or thorax, containing the respiratory, the lower, or abdomen, the digestive apparatus. Indeed, the thorax contains nothing besides heart and lungs, except the gullet, or tube giving access to the stomach.

V. Boundaries of the Lung-space.—The lungs are contained in a somewhat cone-shaped space, the walls

* There will probably be some sound produced by the in-rushing air, which may be avoided by widening the nozzle—a practical illustration of the necessity of an open throat for perfect vocalisation, about which we shall be speaking at length later.

of which are partly bony, (the ribs,) and partly muscular. The floor of the space is a dome-shaped muscle, the diaphragm or midriff, which shuts off the thoracic cavity above from the abdominal below.

There are three methods of enlarging the lung-space, of which two will be at once apparent after this short description. The lungs being contained between a caging of ribs and the diaphragm, they will expand if either (i.) the ribs are raised, or (ii.) the diaphragm is lowered.

VI. Clavicular Breathing. — The first is the more natural method. It is generally termed *Clavicular Breathing*; but this title is misleading, for the clavicle, or collar-bone, takes no essential part in the action, which is carried out mainly by muscles attached to the shoulder-blade. *Shoulder Breathing* would describe it better. It is the method of the sufferer from asthma, and of the untrained singer with the powerful voice, often to be observed in Parish Church choirs; but, from our point of view, though natural, it is wrong for several reasons: (*a*) it looks bad; (*b*) it sounds bad, for it can hardly be practised without the audible gasping which we have ruled out by Axiom I.; (*c*) it entails a very appreciable constriction of the throat: and (*d*) the amount of air that can be taken in by this method is comparatively small.

The third reason is far the most important. The elevation and fixation of the shoulders, which takes place when extraordinary efforts at breathing are made, is largely brought about by muscles situated in the neck; and their contraction must of necessity modify the condition of the vocalising apparatus situated in their immediate neighbourhood. A French ship was once wrecked upon the coast of Cornwall; and the natives afterwards described

how the unfortunate sailors went about the village "shortening their necks, like guinea-pigs." If we adopt a style of breathing which entails the characteristic Gallic action of shrugging the shoulders, we shall find that we are shortening our necks, treating the throat like a concertina being pressed inwards; which leads us to the enunciation of our second Axiom.

Axiom II.—THERE MUST BE NO TIGHTENING OR CONSTRICTION ABOVE THE LARYNX.

This means that every muscle of the throat, mouth, tongue, and lips must be left loose, and free to do its own work in its own way. We shall be enlarging upon this axiom later; for the present I will ask you to accept it without demanding an explanation of its necessity, and, by the simple experiment of shrugging your shoulders, to ascertain that, having accepted it, you must eschew the first and most obvious method of breathing, and recognise it, wherever you find it, as a certain sign of the want of elementary training.

VII. Diaphragmatic Breathing.—We pass on to the second method; and, after my sweeping condemnation of the first, it may be a relief if I state at once that this method is the foundation of the system I advocate. Learn to breathe by depressing the diaphragm, and you will be on the right road. But it is possible that these words may convey no meaning to those unfamiliar with them; for depressing the diaphragm is like talking prose: we may be doing it all our lives without knowing it. The diaphragm is a muscle, with the power of contracting and expanding, and is constantly in use; but its movement is subconscious, so that we are

not aware of it. I generally find, however, that a pupil will adopt the correct action at once if asked to puff out his belly. He does not puff out the belly; but he does depress the diaphragm. Depression of the diaphragm is accompanied by protrusion of the front wall of the abdomen, to make room for the digestive organs which are pressed downwards from above. No muscular force is needed for this action by a man standing upright. The force of gravity will do all that is necessary, if the muscles holding the digestive organs in their normal position be relaxed; these organs will fall; in falling they will cause the abdominal walls to bulge out forwards and sideways. Clearly, too, the depression of the diaphragm will enlarge the thoracic cavity; consequently, if the mouth and throat be wide open, air will rush in from outside to fill the vacuum thus created. Under these circumstances it is the lungs which are really puffed out, not the belly.

All this can be done so quickly, that the diaphragmatic breather has no sensation of taking in air, and only knows it is there by finding that he can use it in the formation of sound. If he can use it, it must be there. If it be there, it must have got there. This ought to content us; and our attention should be directed to considering, not how the air came in, but how to enlarge our lung-space so as to accommodate as much of it as possible.

Exercise II.—Stand before a looking-glass so as to make certain that there is no movement of shoulder.

(i.) *Depress diaphragm instantaneously and noiselessly.*

(ii.) *On any easy middle note say or sing* na* *prolonging the sound for 10″.*

Repeat ten times and continue to practise until the sound can be prolonged for 30″, aiming at regularity, and not volume, of sound.

VIII. INTERCOSTAL BREATHING.—But I have said that there are three methods of enlarging our lung-space; and I must pass on to the third, which is not so apparent as the other two. We have already spoken of making space *upwards* by raising the shoulders, which is wrong, and *downwards* by depressing the diaphragm, which is right; the third method is that of making space *sideways*, and is rendered possible by the fact that the ribs are capable of rising either together, collectively, or individually, each rib moving nearer to its neighbour next above it. There are muscles—the intercostals—from rib to rib, designed to carry out this movement; and its effect may be noted thus:—Clasp the hands and hold them out in front of the body, elbows close to the sides, and arms hanging loosely downwards. The arms now resemble very closely in their form that of a pair of ribs, jointed at the back, where they articulate with the spine, as the arms are jointed at the shoulders, and attached by pliable cartilages, represented by the play of the fingers, to the sternum or breast-bone in front. Now, without raising the shoulders or hands, and without altering their curve, raise the elbows a few inches. You will see that, as they move upwards, they move outwards also; and in the same way will the ribs move, if similarly raised, so that there will be an enlargement sideways of the body, easily perceived by a person holding his hands under our

* For values of phonetic symbols, see p. viii.

arms, though not usually apparent to the eye, together with an expanding movement of the sternum or breast-bone, which may be perceived by placing the hands on back and chest. Both these movements may be increased considerably by practice. This is what is designated *Intercostal Breathing*; and for perfect action we must combine it with diaphragmatic. Thus we insure that the lungs shall be filled to their utmost extent, swelling in every direction except upwards.

The intercostal muscles, it must here be noted, take a prominent part in clavicular breathing, in which the true object of raising the shoulders is to make rib-raising easier and more effective. Care must be taken, therefore, to insure that, in attempting to increase the intercostal movements, we are not betrayed into shrugging the shoulders and tightening neck muscles.

But comparatively little attention need be devoted to the intercostal muscles; for a man who has acquired some facility in using his diaphragm, by systematic practice, will in a short time, quite undesignedly but inevitably, be using his intercostals also; while continued practice will increase their power and range of movement, until the sternum itself moves obviously with the ribs, and he finds himself possessed of the ability to raise his chest without his shoulders, which he has probably often noted and admired in good lady singers, but which at first he has been quite unable to imitate except by such deliberate sucking in of breath as is indicated in Ex. I.

IX. Development of Diaphragm.—It is, therefore, to the development of the diaphragm and its assistants, the constrictors of the abdomen, that I would direct your first attention.

Now note again that the diaphragm is a muscle, as capable of development as any other muscle; and to him that hath shall be given. The man who has acquired some control over it, and uses it systematically, will find it growing stronger and stronger; while he who only reads about it, and practises no exercises, will never make progress.

For the full development of any muscle it is necessary to use two forms of exercise, slow and fast. Gymnasts, for instance, who wish to possess enormous biceps will work not only slowly with 10 lb. dumb-bells, but as quickly as possible with 2 lb. or none at all. I have already given you a slow exercise (Ex. I.), which if you will use, you will find your powers increasing by degrees. For a fast exercise you cannot do better than adopt that recommended by Mr William Shakespeare in his "The Art of Singing," Part I., p. 18.

Exercise III.—Stand with hands on hips, lungs half filled.

(i.) *Take a series of short rapid respirations, noting the movements of diaphragm.*

(ii.) *Increase the pace of movement until the diaphragm is shaking rapidly.*

Very occasionally I have found pupils able to move the diaphragm quickly at the first attempt; generally the action is only acquired after much practice. It is, perhaps, best to allow the breathing at first to be audible, or even to suck in the air; but this must be dropped as soon as possible. In other words, think at first of what you are doing in the mouth, get the breathing as rapid as you can, and then turn your attention to the diaphragm; you will find it vibrating violently. Continue the exercise until you are able to induce this vibration by direct

volition, without reference to what is happening in the mouth.

A more elaborate method of training may be found in Mrs. Emil Behnke's "The Speaking Voice," Part I.; but these two exercises are all that are absolutely necessary for full development of diaphragm, presuming that your normal habit of life includes some attention to the preservation of your physical powers besides what you are giving to voice production. They possess the great advantage of making no noise; for, though I have suggested the production of **na** in Ex. II., this is not absolutely necessary. To hold a coin before the mouth, and direct the breath as if to warm it, is an excellent substitute when silence is particularly golden. They are the more worth practising because you will find them beneficial as long as you continue to use your voices. Ex. II. should always be practised before undertaking duty in a large or trying building; the additional ease with which the work will be done is little short of magical. The shaking or quivering of the diaphragm and intercostal muscles (for after a short time these will take their part in the exercise) may be done for a few moments just before beginning to use the voice.

X. Mouth and Nose Breathing.—The question is often asked, whether the breath ought to be inhaled through the mouth or nose. From the point of view of hygiene there is only one possible answer,—*Through the nose.* From the point of view of voice production no answer is necessary, except that it does not matter. In practice you will find that, when speed is an object, you naturally inhale through the wider channel of the mouth rather than through the narrow passages of the nose, but that there often occur opportunities to close the mouth

N.B. As the sprinter requires a "preliminary canter" before a race, while the long distance runner does not, so the voice user requires his preliminary practice whenever he is about to start speaking, intoning, or singing at full pressure of breath.

and take a deep inspiration through the nose; and when these do come it is well to take advantage of them. The habit of doing so, besides being more hygienic, has other advantages. It makes easy the pauses, necessary to good reading or speaking, but very difficult to the unpractised amateur. The reason you so often hear him hurrying on to the next sentence, before your mind has had time to assimilate the last, is that he feels awkward standing up before a number of people and doing nothing. Sucking in air through the nose can be continued for four or five seconds, and is enough to take away all sensation of awkwardness. It also enables him to start at a higher pitch, and thus often remedies the monotony of the man who is not yet skilful enough to throw his voice up as he chooses. But distrust the teacher or the manual that lays down the law, that all inspiration must be nasal; it is impossible in ordinary work; there is no time for it. To quote Samuel Brandram on this subject: "In theory it is quite correct, and as far as possible let it be by all means followed; but to carry it out on all occasions would involve the necessity of an occasional pause and a sniff, calculated to disturb the gravity of the audience."

But this is a minor point, and of little importance when compared with the main questions,—with what muscles we breathe, and how we may increase their power.

XI. Recapitulatory.—The first object we have to aim at is to make our inspiration noiseless and instantaneous, so that our hearers are not aware when or how we take breath. This can only be done by training the muscles used in enlarging our lung-space, and eschewing all sucking-in of air. The lungs will hold

only a limited amount, and the time comes when a reader or singer feels that he is getting to the end of his supply. This is the critical moment. If he be untrained, he will proceed, as nature directs him, to take in more; up go his shoulders, and those who have been listening to his words hear also his breathing, which appears to entail a great effort and contortion of the body. If he have subjected himself to a strict course of discipline in breathing exercises, nothing will be heard or seen; when the moment arrives for replenishing supplies, down drops the diaphragm, up jump the ribs, each working by itself, and, quicker than it can be described, or even thought out, the action is complete and the lungs full. When you have acquired the movements described, and made them so natural that they occur automatically whenever you require more breath, then, and not till then, you will know how to breathe.

CHAPTER III.

THEORY OF VOCALISATION.

I. Definitions of a Vowel.—Vocalisation is the art of producing vowel-sounds, and upon our proficiency in this the beauty of our utterance largely depends. Vowels may be regarded from two points of view. Subjectively, a vowel is the sound produced by breathing, hard enough to produce some reverberation, through the mouth held in a certain position: and a change of vowel is produced by changing the shape of the mouth. If the vocal cords are vibrating, the vowel will be spoken or sung; if not, it will be whispered. Regarded objectively, a vowel is far more difficult to define, and much scientific investigation remains to be done before our knowledge of its nature can be considered complete. Most of what we do know we owe to the labours of the late Professor Helmholtz of Berlin, who both presented in an accessible form the results of former investigators, and advanced the science considerably by his own researches. His book, "Sensations of Tone," translated into English by A. J. Ellis, must be studied by all who wish for more than a superficial knowledge of the subject; but the general tendency of his results will be indicated here.

II. Quality of a Musical Sound.—It must be noted first that no musical instrument gives a perfectly pure tone. (I am using the word *tone* now in its technical

sense, for a sound consisting of only one series of vibrations, not for the quality of a sound.) The tuning-fork very nearly does so, but not quite. When we hear a note said, sung, or sounded upon an instrument, we are able to give it a name, and assign it a place in the scale, on account of the great predominance in it of one particular tone; it is built up, as it were, upon that tone as its foundation. But other tones are present also; and its quality depends upon what they are—or, rather, upon their respective proportions; for musical notes contain a definite series. Thus, if we sound the note whose fundamental tone has 100 vibrations per second, there will also sound, in varying degrees of strength or weakness, the tones which have 200, 300, 400, 500, and so on,—multiples, you will notice, of the fundamental number. You are familiar with the fact that the sound of a violin does not resemble that of a flute, nor either of them that of a bugle, though all three may be producing the same note. Their resemblance is due to the fundamental tone being in all three cases the same: their difference to the secondary vibrations or, as they are called, overtones not being the same—more correctly speaking, to the same overtones not being present in the same respective proportions. Helmholtz, using a number of tuning-forks sounding each tone of a regular series, and caused to vibrate by electricity, was able, by selecting the correct number of each tone required, to imitate at pleasure the quality of several orchestral instruments.

III. Vowel Overtones.—Proceeding to investigate, on the same lines, the causes which account for differences between vowel-sounds, he was able to prove, more clearly than had been done before, that these also are overtones, but totally unconnected with the former

series. Whenever you sound a particular vowel, whatever the fundamental tone and overtones of the note or notes employed, there is an independent tone, or series of tones, which must be present. A table of his own and other investigators' results is given in "Sensations of Tone," and is of considerable interest; but it must be accepted with reservations, for it is clear that Helmholtz himself was labouring under a misapprehension in assuming that the same vowel would always be due to overtones of the same pitch, whatever the size of the vocal organs producing it. Dr. W. A. Aikin, in the latest edition of his book, "The Voice," discusses the matter at some length, and points out that the vowel overtones in female voices are generally about a diatonic third higher than in adult male voices, and that the identity of the vowel is determined not by the pitch of its overtones so much as by the relative pitch of one to another; a child, therefore, just learning to speak, and a full-grown man, through instruments of sizes so different that the overtones they give must vary considerably, will produce the same vowel with the same action. I commend Dr. Aikin's book to the attention of all who wish to study this subject more fully. For the purpose of practical voice-production it will be enough to understand the general theory, that the individuality of a vowel is due to overtones, which overtones are due to the shape of the mouth through which it is sounded.

A very simple experiment may make these points clear. Whisper a series of vowels. In whispering we eliminate the note produced by the vocal cords, and sound only the overtones formed in the mouth; the same vowel, you will find, always comes at the same pitch. Try two which differ considerably (ɑ and iː, for example),

and, if you can, reverse the notes on which you whisper them. The result of your efforts will probably prove to your satisfaction that vowels are dependent upon pitch, and that pitch is dependent upon the shape of the mouth, not upon the amount of physical force expended upon bringing the mouth into that particular shape.

It follows from this that no effort whatever, beyond that of setting the parts concerned into the required positions, is necessary for the production of a vowel-sound; nor can any effort, however great, of any muscles above the vocal cords increase the power of such a sound. This point is so important that I must try to emphasize it with a few words on the general theory of sympathetic vibration.

IV. The Swinging of Pendulums and Vibration of Bridges.—If you take a heavy man seated and hanging free in an ordinary swing, and apply a slight pressure to his back, you will not appear to move him at all. But a mathematician will tell you that, although you cannot perceive it, there must be some movement, and will be prepared, given the requisite data, to work out, to a long decimal of an inch, exactly what it will be. Recognising this, and knowing that every pendulum has a regular period of swing, dependent upon its length, if, when your heavy-weight has just reached the limit of his imperceptible movement backwards, you put on a second slight impulse, the length of his swing will be doubled; with a third impulse, a fourth, and so on, you may soon have him swinging perceptibly; and, by continuing to put on pressure at exactly the right moment, you may by any effort, however small, repeated often enough, swing him to any height, however great. It depends only upon your repeating your

impulses at the exact moments to make their effect cumulative. When a child jumps upon a plank supported at either end so as to make it sway up and down, it is acting upon the same principle. It has to time its jumps; or the effect of one will counteract that of another. Soldiers are directed to break step while marching over a bridge, because, though it is very unlikely that they will hit upon its exact period of vibration, if they do, and every time they put their feet down tend to increase its sway, the bridge may break before they know what they are doing.

One hard winter, about the middle of the last century, three or four men, who had been skating on the lake at the Zoological Gardens in Dublin, took off their skates and started to walk home. Unfortunately they set out across the lake, and happened to time their steps in sympathy with the vibration of the sheet of ice. Every step they took, though they were quite unconscious of danger, caused it to sway more and more, till, when they reached the middle of the lake, it gave way altogether, and put an effective end to their day's amusement. About three years ago I noticed a newspaper account of a mill in Canada being completely wrecked through some part of the machinery, in which a weight moved regularly backwards and forwards, chancing one day to work in sympathy with the rate of vibration of the building. A slight alteration of the steam-cock would have obviated all danger; but the place was in ruins before anyone was aware of the actual cause of what was happening.

V. Sympathetic Sound Vibrations.—It is true that the periods of swing or vibration about which I have hitherto spoken are all long enough for each separate

movement to be perceptible, while the vibrations producing sound are so rapid as to be individually quite imperceptible to our senses, generally several hundred to the second; yet the same laws govern all equally. If successive impulses follow one another at exactly the right moment, any material body, however great, may be made to vibrate by a series of impulses, however small. An example of this law may frequently be observed in churches, or other buildings containing an organ. Whenever a certain deep pedal note is sounded, a piece of glass in one of the windows or a panel of the wood-work begins to buzz, as if in answer to it. If two strings be tuned in exact unison, and one be set in vibration, the other will reply. A skilful accompanist of singing, when the voice has a few notes solo, will put down the loud pedal, thus undamping the wires and giving the singer the support of their sympathetic vibration. There is no end to the examples which might be brought forward of this phenomenon, up to that for vibrations of a much higher order which underlies Marconi's system of telegraphy. Perhaps the most usefui for our purpose is that of a reed-pipe in an organ. The sound is generated by a thin tongue of metal, similar to that of a harmonium or concertina; the quality is given by the column of air in the pipe set immediately above it, which is carefully adjusted to be in tune with it. Here we have a useful analogy to the human voice; for the vocal cords may be described as a double vibrating reed generating the sound; while the enclosed column of air above them adds the quality. Roughly speaking, the vocal cords give the fundamental tone; the air in the throat, mouth, nose, and air-chambers of the skull give the overtones, both those which determine the quality of the voice, (these vary, or ought to vary, directly with the

note produced), and those which determine the identity of the vowel, (these vary with the vowel).

VI. Application to Voice Production.—Now the point towards which I have been aiming throughout this chapter is that which I mentioned at the end of §III. You cannot improve the quality of your voice by forcing it at the moment of action. Set a man to swing a heavy pendulum, and let him wear himself out over the work; if he put on impulses at the wrong moments, the result will be insignificant when compared with that produced by a small child exerting the slightest effort again and again at the right time. So the throat may be tightened, the jaw pulled, the mouth twisted, the energies exhausted, in striving after a big note; but the voice will not have one quarter of the ring or carrying power of the man who puts his mouth into the shape which experience has proved to be the most effective, and leaves the rest to nature. You must learn what to do, and be content to do it; you must learn to use the resonating chambers which will reinforce the overtones desired, and use them without effort. The wind whistles through a keyhole, and moans in a chimney, because the tones of the resonating chambers in which it is creating agitation give the effect of a whistle and a moan respectively; and the voice will acquire the ring of the resonating chambers through which the breath passes without assistance on your part. If you are dissatisfied with that ring, you must alter the size or shape of the resonating cavities, or bring into use those which have been idle, actions requiring a considerable amount of practice and experience, but only a negligible muscular effort. If you wish to obtain a louder effect, extra force must be applied by the diaphragm and intercostal

muscles, whereby stronger pressure of air is brought to play upon the vocal cords, and causes an increase in the amplitude of their vibration, thus increasing the volume of sound to be re-inforced; but no good will result from making violent efforts to improve the voice by means of the muscles of the throat, mouth, tongue, or lips. In the words of our second Axiom, which sum up all there is to be said upon this subject: *Above the larynx there must be no tightening or constriction.*

VII. THE TEST OF VOCALISATION.—A useful test of vocalisation is provided by the fact that muscles tire from excessive use. After a trying day's work, note where you feel exhausted. If in the throat, you have been misusing the voice, and, unless you mend your ways, are likely to do it permanent injury. If in the diaphragm, you have the satisfaction of knowing that, while you are not hereby certified incapable of further improvement, you are at least vocalising correctly, with no strain upon the delicate mechanism of the throat, and so strengthening and improving the voice every time you use it.

Mem – Tickling is not hurting.

CHAPTER IV.

PRACTICE OF VOCALISATION—FREEDOM.

I. Freedom, the first Requisite.—I have spoken of vocalisation as an art. Like other arts, it is founded upon science, the elements of which I have endeavoured to explain in the last chapter. But the science presents little difficulty, and may be mastered with comparative ease; it is when we come to apply it to our own utterance that we find it possible to devote years of patient and persevering study to voice-production.

Our first objective must be that freedom of muscular action postulated by Axiom 2. Strength will come later, after long practice. Freedom may be easily secured, for it does not depend upon ability to do something new, but upon learning to leave things undone.

II. Freedom, from a Bite.—The average untrained man does a great deal too much. If he would leave the production of his voice to nature, it would be of better quality and far more distinct. To be perfectly natural in what he has not studied is very difficult, especially to an educated man. As a rule he breaks down in the first action necessary for voice-production. He cannot open his mouth properly. No more is required than to let the lower jaw fall under the influence of gravity, when the mouth will assume the shape most

favourable for a strong, mellow voice, whether for singing or speaking; but he is provided with a set of muscles to keep the jaw under control, and he cannot readily forego their use. He must make an effort, in order to feel that he is doing his best. His jaw, therefore, is not allowed to fall into its natural position, but is dragged downwards, and not only *downwards*, but *backwards* also, with the result that the voice becomes thin and forced in quality, while the organs of articulation, of which we shall be speaking more fully in a future chapter, are cramped and unable to do their work freely and easily.

It is a most unusual experience, in giving his first lesson to a previously untrained pupil, to find his utterance untainted by this fault. Carried to excess it becomes what has been termed the English Public School drawl, and in some schools is terribly prevalent. The object aimed at is a quiet, restrained manner of speaking. If the restraint were applied to the large, strong breathing muscles, nothing could be said against it; but it is put on in the mouth, which is *forced* open a very little. This causes the natural, free method of opening, necessary in speaking to more than a few people at once, or in using the voice for any considerable time, to be forgotten; and the method must be learnt again.

It is a convenient fact that the natural, dropping action of the jaw is never lost altogether. We are accustomed to open the mouth for more than one purpose; and we never use force in opening it to take in food. We allow the lower jaw to fall, as it will after death, when all muscles are relaxed. In fact, however artificially we speak, we eat naturally; and, if we can cheat ourselves, when about to use our voices, into the idea that we are going to eat,

The worst speakers come from Winchester and Marlborough, the best from Eton, Harrow and Charterhouse.

we shall allow our mouths to open naturally. Our next exercise must be founded on this principle.

Exercise IV.—Take an ordinary bottle cork. One from a 10 or 12 oz. medicine bottle is the most convenient size.

(i.) *Bite the cork, and leave it between teeth.*

(ii.) *Breathe out vowel* ɑ, *and while doing so*

(iii.) *Remove cork, and listen attentively to sound.*

(iv.) *Without closing mouth stop breathing.*

(v.) *Re-commence* ɑ *as before.*

This exercise must be continued until both ɑs have exactly the same quality. Occasionally this is found to be the case at once; but it generally requires some little practice. When this has been acquired, go one step further.

Exercise V.—Take cork as before.

(i.) (ii.) (iii.) (iv.) (v.) *As in Ex. IV.*

(vi.) *Stop breathing and close mouth.*

(vii.) *Re-open mouth and sound another* ɑ.

When this third ɑ is of exactly the same quality as the two former, it will be comparatively simple to make it the normal sound, produced whenever this vowel is attempted, as in the first syllables of *ardent*, *armour*. This will mark a distinct advance in our study.

III. Freedom, from a Sigh.—The same freedom may be noticed about the jaw when we open the mouth to sigh; and this provides us with a second method of securing it.

Exercise VI.—(i) *Sigh, on full breath,* ɑ.

(ii.) *Repeat several times, gradually reducing the amount of breath expended, but taking care to alter in no way the action or position of tongue or jaw.*

A sigh can be transformed into voice by degrees so small that it is impossible to say with certainty when sighing ends and speech or song begins. Having secured ɑ by this means, test the voice constantly by ascertaining whether this be the sound ordinarily used in pronouncing the words *ardent*, *armour*.

IV. FREEDOM, FROM A BREATH.—A third method is to be found in simple breathing, for which, as for biting or sighing, the jaw will be allowed to fall naturally.

Exercise VII.—Take a coin. A penny or half-crown will be found to be of convenient size.

(i.) *Hold coin a few inches from the mouth.*

(ii.) *Direct breath on coin as if to warm it.*

(iii.) *Without interrupting flow of breath produce the vowel* ɑ.

This exercise is specially useful when combined with No. IV. The thumb may be bitten in place of a cork, and, as soon as the sound is started, may be removed, and the palm of the hand used in place of the coin. The extent of the bite should gradually be increased until two fingers, one above the other, can be inserted between the teeth.

V. FREEDOM, FROM A YAWN.—After perfect freedom of jaw has been acquired, a process that may occupy weeks or months, further freedom may be

Another Sections here might be
"Freedom from a laugh."
" " frattering" - 123456 etc.

secured by a fourth method. It is a fact easily noticeable, that, when we are feeling tired, or only just aroused from sleep, the voice comes with an unusual fulness. This is due to our being not sufficiently awake to tighten up the muscles, as we do when entirely self-conscious, and so leaving them free of voluntary control. It may be utilised thus:—

Exercise VIII.—(i) *Open the mouth in preparation for a yawn.*

(ii.) *When the mouth is fully open change intention, and say or sing* ɑ.

This exercise will advance our study considerably; for it introduces two fresh features of good voice production; first, if you can act a yawn well enough, you will find that, as you prepare yourself, the sternum will rise and the upper part of the lungs become inflated by means of the action referred to at the end of § VIII., Chap. II.; secondly, the larynx itself will descend, thereby lengthening the resonating chamber by an inch or more, and thus increasing its efficiency. Both these actions have to be acquired and become perfectly spontaneous, before we can be said to have command of our full vocal power.

VI. Freedom, from a Smile.—When jaw and throat are being used with no sense of tightening or constriction, our attention may be turned to the muscles of the face, and a similar course of discipline imposed upon them. The method to be pursued here is that of smiling, which may be defined as a relaxation of the whole facial mask. It hardly lies within the scope of our present work to do more than indicate this; for it is extremely improbable that any student will reach the

point at which it becomes advisable to work from a smile without having placed himself under personal tuition. Human nature is too defective for the performer himself to be able to criticise accurately his own freedom; and it is necessary, if we would attain any degree of excellence, to secure trustworthy external aid. Only the teacher can determine when elementary exercises have been mastered sufficiently to make more advanced work profitable. Smiling exercises must have a place in every complete course of study; but they ought to be deferred until a considerable degree of freedom has been attained from the use of Exercises IV. to VIII.

VII. Need of Patience.—The most wearisome part of your training will be that which tends to the acquirement of a perfectly free ɑ. The beginner is often completely in the dark as to why one note is right, and another—produced, as he thinks, in exactly the same way—entirely wrong, forced, and unnatural. I can imagine no severer trial of human patience than he may have to undergo before he can say ɑ to his own and other people's satisfaction every time he attempts it. There will, of course, be great variation in the facility with which different pupils arrive at a pure note; but generally it is done only after long and laborious work. I have often spent the first six lessons over nothing but this one sound, ɑ. This may seem to be needlessly tedious, but it is not; for, until the most natural vowel, the vowel of a perfectly open throat and mouth, the vowel heard in a sigh or in a yawn, can be produced naturally, it is useless to think of reading or speaking naturally. But you will find, after having made quite certain of this one sound, that the back of your study of voice-production and elocution has been broken.

Nor need we stop at the smile. Even the fixing of the eyes will have its effect upon the voice

a: e: i· u· ɔ· a:

VIII. CHANGE OF VOWEL.—When a good sonorous ɑ has been attained, the next step must be to obtain other vowel sounds with the same quality of voice, comparable with different notes produced by the same instrument. This will be found comparatively easy. The two following exercises contain the series of vowels best calculated to promote smoothness of utterance.

Exercise IX. (For Singers.)—On any easy middle note intone ɑ eː iː uː ɔː ɑ.

This exercise should be used if possible. In the rare cases in which a musical note cannot be sustained the following may be substituted for it.

Exercise X. (For Speakers.)—Starting from sigh or yawn, say on one breath pɑ peː piː puː pɔː pɑː.

Remember that your object is to get the intermediate vowels of the same quality as you have already learnt to put upon the ɑ with which you begin and finish. If you repeat them, taking no trouble over their production, it may be noticed that the second has a tendency to be thinner than the first, and the third thinner than the second. This tendency must be overcome.

Try the exercise backwards, and note now that the lips move forward during ɑ ɔː uː until at the third vowel they are almost in the position for whistling. Go on to iː without changing this position. Now you have the thin vowel coming with good quality; and, similarly, the eː may be produced with the lips in position for ɔː. In short, by rounding the lips thin vowels are produced of the same quality as ɑ.

Here the elocutionary and conversational styles of speech differ considerably. Rippmann's English translation of Professor Viëtor's book, "Elements of Phonetics" (p. 27), gives a diagram of the lip-positions

for almost this same series of vowels, differently arranged, u o ɑ e i; it is called the "Vowel Triangle," and shews that at the apex ɑ the lips are in a middle position, while along one side they move forward, along the other backward. This would be very useful if we were conversationists only; but our object is not merely to produce certain sounds; we must produce them in such a way that they will be readily heard, and pleasant to listen to. For us, therefore, the "Vowel Triangle" is wrong; we need only one of its sides, along which, when we have come, we return, and say iː with the lips in position for uː.

The technical term for the correct method of producing thin vowels is "Ore Rotundo." "The secret of the round mouth," Mr. Ffrangcon Davies calls it, in "The Singing of the Future," classing the reader who knows it not with "the indistinct and inexpressive actor, the orator who touches not heart and brain, and the singer who fails to 'please' and to secure some verisimilitude"; and he goes on to say, "Some day the Church will send her ministers to the right-about for putting her off with a stone when she asks for bread. The language of the Collects and of the Form of Public Prayer is noble. We do not hear it in church." I cannot resist the temptation to extend my quotation thus far in order to bring forward the evidence of, perhaps, our greatest living authority to the effect that one of the most indispensable assets of readers in church is "the secret of the round mouth."

IX. Blending of Vowels.—The foregoing exercises must be continually practised until the whole series of vowels can be produced with a voice of constant quality. As inequalities are smoothed away and the

sounds brought more and more into line with one another, it may strike you that they have a tendency to lose their individual characters. This is as it should be; and a similar tendency is observable in other arts. If, for instance, you were learning to paint, you would find it necessary to study the blending of colours; a red that is too red, or a blue that is startlingly blue, will spoil the effect of a picture, and must be toned down to be in harmony with the rest. Colours are analogous to vowel sounds, the differences in either case depending upon changes in the rate of vibration. As in your picture, therefore, you would avoid the extremes of colour, so in your speech avoid extremes of vowel character. Let the individuality of each sound be apparent, but not obtrusive; and you will find that, as your speech loses its inequalities, it becomes as pleasant to the ear as a judiciously painted picture to the eye.

X. The Vowels of English.—Five vowels only are included in Exercises IX. and X. They are selected in order to cover the whole ground, for both tongue and lips must be moved into extreme positions in either direction during their production; but it is advisable to run through a complete series occasionally, in order to find weak spots in our utterance. All the vowels used in speaking standard English will be found in the following table, arranged on a definite plan according to tongue positions:

i iː u uː
e o
ɛ ə ə ʌ
æ ɔ ɔː
a ɑ

Similar tables of English, French, and German vowels

are contained in Scholle and Smith's "Elementary Phonetics." A comparison of the three may lead to the conclusion that the vowels of English are particularly symmetrical in their arrangement. Nevertheless, their survival is entirely the result of chance, and they present several features interesting because illogical. Thus **a** never occurs in Southern English except as the first member of the diphthongs **ai** and **au** (often written **ɑu**), though it is common in the North, as in **lankəʃə man**; for this reason Southern Englishmen are likely to find a difficulty in isolating it. If rounded **iː** and **uː** be unrounded, the former remains **iː** of thinner quality, while the latter changes into a vowel for which we have no symbol, though it sounds rather like **əː**, and is often heard during the first stages of an epileptic fit. Again, the tightening or clenching of tongue, which changes the vowel in the cases of **i**, **ɔ** and **u**, produces only a fresh form of the same vowel in other cases.

It is improbable that you will find any weaknesses difficult to rectify, if you have mastered the original five; but it is more than probable that you will find some, almost certain in the cases of **e ɛ æ i ɔ o** and **ʌ**, which are never lengthened in ordinary conversation, but which must all be dwelt on at times by the public speaker.

XI. The Diphthongs of English.—This is especially true of the diphthongs, which are among the most apparent characteristics of the English language. They include three of the five names given to the vowels of the alphabet, and our exercise, therefore, may be founded upon these.

The rule for the pronunciation, both of diphthongs and triphthongs, in singing or elocution is simple. All prolongation must be upon the first member.

of ɛɪrowz ɛɪkrɔ(:)s. ɛɪrɛɪnd

L. ɛɪrɛ:nd.

For æ the bark of a dog has helped (H Potter)

ɛ is lengthened — sɛ:d ɛ:s

Ezekiel 24. 18. mei weif deid
Phil. 3. 4. an mowst.
Gal. 1. 20. ei lyei not
1 Kings XVIII. 18. he laid unto him.

Exercise XI.—Repeat or intone the sentence—

"May we buy so few?"

Prolong the vowels so that 10″ is occupied by the five syllables, taking care to pronounce them **me: i wi: ba: i so: u fju:.**

CHAPTER V.

PRACTICE OF VOCALISATION—STRENGTH.

I. STRENGTH, THE SECOND REQUISITE.—After a free style of vocalisation has been acquired, much may be done to increase its power. It is obvious that there are muscles which may be developed with this object; for it is an unquestionable fact that voices do develop, and no-one, by any accident, ever produces a really first-rate sound without instruction. Indeed, as far as I am aware, history contains no instance of a great orator, preacher, or actor, who had not devoted special study to elocution; nor have I been able, in my own experience, to find an example of even a moderately good untrained speaker capable of making himself heard without effort in any building of considerable size.

But it is encouraging to realise that practice will very greatly increase the power of the voice. Once the sense of freedom is secured, every note will be an improvement on what has gone before; but the speediest progress will be assured by devoting special attention to each group of muscles concerned in voice-production in turn. We have considered, in a previous chapter, those of breathing; there remain to be considered those of the lips, tongue, and throat.

II. DEVELOPMENT OF LIPS.—Of these our attention must be directed first to the lips; for they work

within our sight, and their development may clearly be perceived. We have discussed the various positions in which they must be placed in order to secure the best results. These they will assume in all normal cases without special training; but they will move with much more certainty and ease if the muscles working them are deliberately exercised.

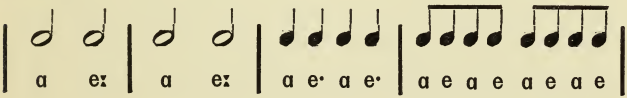
Exercise XII.—Stand before looking-glass and pay great attention to movement of lips, which must jump from one position to another.

Say or intone **pa u: a u: a u: a u:.**

III. Development of Tongue.—In the same way the tongue may be made fitter, by judicious discipline, to move instantaneously from one position to another.

Exercise XIII.—Say or intone—

Met. 𝅗𝅥 = 120



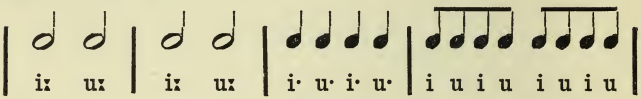
Repeat the last bar ad. lib. accelerando.

In this exercise the lips must be maintained in the same position. For the first two bars the intention must be directed to the production of the sounds indicated. During their production note the movement of tongue to which they are due; and in the third bar direct the intention no longer to the vowels, but to the repetition of this movement in double time. Continue this exercise until the two vowels can be blended into one long continuous tremolo.

A more violent jump may be practised by using vowels more remote from one another.

Exercise XIV.—Say or intone—

Met. 𝅗𝅥 = 120



Repeat the last bar ad. lib. accelerando.

IV. Development of Throat.—While we have a full view of the lips at work, and on close inspection the tongue movements also may be seen, the throat can never be observed in action, even with the aid of a laryngoscope, from any point of view but from above. Hence it is impossible to speak of the part it plays in voice-production, or, more especially, of the muscles to be developed in it, with the same degree of certainty as may be assumed in the case of other parts concerned, even of the breathing muscles. But, again, it is unquestionable that throats do develop in muscular power; and admirable results will be attained by accepting and working on the theory laid down by Mr. Charles Lunn in "The Philosophy of Voice," and stated by him to be that of Galen, re-discovered by himself. Briefly, it may be described as the theory of development of the ventricles of Morgagni.

V. Resonating Chambers.—In Chapter III. we spoke of the necessity, if the best possible results are to be achieved, of providing a resonating chamber of the requisite size and shape. But air is so elastic, and responsive to vibration, that any enclosed portion of it will give some result. Thus it is always easier to speak

or sing in a building than out of doors; a megaphone increases the volume of any voice uttering any note; if a jug or pot be held alongside the mouth, or the hands placed in front of it so that the voice comes through them, a difference is perceptible at once; one of Helmholtz's resonators will ring when any note is produced actually in it, though, of course, feebly in comparison with its reply to its own note; any enclosed portion of air, in fact, set in the immediate neighbourhood of the source of a sound, will strengthen it. Now immediately above the vocal cords, on either side of the throat, are situated two air-chambers, the ventricles of the larynx, which are obviously constructed to give, if they be allowed, an enormous increase of power to the human voice.

VA CONSTRUCTION OF THE LARYNX.—I have spoken several times of the vocal cords, presuming that you would be at least sufficiently acquainted with their name to recognise that I was alluding to the organs which are the source of the human voice. But their name is extraordinarily misleading, for they have no resemblance to cords or strings; they are foldings of the lining of the upper part of the air-tube technically known as the larynx. These folds are approximated by special muscles, and the aperture between them reduced to a narrow slit, when we wish to speak or sing; while they are more or less widely separated, and the aperture between them consequently enlarged, during ordinary respiration. No musical instrument is constructed on exactly analogous principles, though the reed-pipes of an organ are somewhat similar; but I have seen a toy that might be used to demonstrate their action, a bladder with a little wooden pipe or nozzle through which it could be

inflated. Two closely applied flat strips of elastic were stretched across the inner end of the pipe. As the bladder emptied itself, and forced a current of air through the slit-like interval between the stretched bands, a squeaking noise was produced. The arrangement gives us a rough picture of the human vocal apparatus. The vocal cords are approximated, the air pressure from below forces them apart, and a spurt of air escapes; they are brought together again by their own elasticity—and the process is repeated much more rapidly than we can conceive. If the cords are kept at the same tension for a perceptible length of time, the result is a musical, either a singing or a sing-song note; if they vibrate with the tension undetermined, a speaking note.

The vocal cords are situated in the lower portion of the larynx, spoken of colloquially as Adam's apple. About half an inch above them are the ventricular bands, often called the false vocal cords from their resemblance to the true, though they are not false, not vocal, and not cords. So like are they that, on inspecting a human larynx apart from its attachments, one sometimes has to look twice to see which is which. The false are to be recognised by having no edges thinner and whiter than the rest of their substance—no cords, in fact, capable of producing a regular series of vibrations. Between the true and false cords, on either side, are situated two pouches or pockets, known as the ventricles of Morgagni, each of such a size that it might lodge a large acorn.

VI. Action of the Larynx.—According to Mr. Lunn's theory, if the throat be left perfectly relaxed while the voice is in use, the pressure of air below them will cause the ventricular bands to stand out across the

opening; their assuming this position will cause the ventricles to assume a round, roomy shape, most favourable for resonance. If, on the other hand, the throat be tightened, the ventricular bands will be pulled laterally against the sides of the larynx, and the ventricles will become tiny, formless spaces, set away from the passage of the sound, incapable of adding any ring to it at all.

VII. CONTROL OF THE BREATH.—It must be our object, then, not to interfere with the throat in the smallest degree while the voice is passing through it. (Axiom II. will probably occur to your minds here.) And so wonderfully is the human larynx constructed for the work it has to do that a second reason may be adduced for this, quite distinct from, but as important as the first.

To obtain the full effect of a stream issuing from a pipe it will need to be restrained. A garden-hose without the nozzle will pour forth water, but in an untidy, irregular way; put on the nozzle, which confines the stream at the outlet into a narrower space, and a regular jet, of considerably increased force and beauty, and with a much wider range of effectiveness, is obtained. So with the stream of air issuing from a wind-pipe in voice-production; by keeping it back we improve its carrying power and its pleasing qualities. This might be said to be axiomatic; for to please us at all a voice must be, as we describe it, under control; there is no merit recognised in sheer volume: and a loud voice is apt to be overpowering in its immediate neighbourhood, and characterless beyond.

Now the vocal cords themselves are not set in a position favourable for restraining the stream of air;

they obviously must have, from their formation, a tendency, when it becomes more than they are able to bear, to fly apart and let it pass unimpeded between them, thus rendering the sound gusty and intermittent. Their construction makes them as unsuitable for controlling an upward current as a lock-gate on a canal would be if it were set the wrong way; enormous power would, in that case, have to be exerted to keep back the water which, under ordinary circumstances, presses the gates together, and so assists to restrain itself with its own weight. But, if the true vocal cords are set the wrong way, the false must be exactly right for our purpose; and a glance at a sectional diagram of the larynx will shew that they are not unlike a pair of lock-gates. When the stream issues from the glottis—the space between the vocal cords—if it is resisted by the lower side of the ventricular bands, it will press them towards one another, the consequent restraint setting up considerable ring in the ventricles. But note again that the throat must be left perfectly free for this to happen; if it be tightened, as it frequently is, in an effort to produce more tone, the ventricular bands will be pulled to the side, and will cease to be efficient agents. Remember also that they must not close entirely; there must always be a space between them for a stream of air to pass through; hence they have to be adjusted to their work, or rather their work to them, with a nicety unnecessary in the case of the river-lock. If the diaphragm press air out too violently, they will be unable to resist the force of the stream rushing between them; back they will go to the sides of the larynx, and the voice will come through with no ventricular ring on it, thin and colourless.

VIII. Development of Ventricles.—This is where the value of regular practice will most clearly be perceived; for, though the action of the ventricular bands is sub-conscious and automatic, it is muscular; and the muscles concerned are as capable of development as any others. The more you use them, the stronger they will become; but you must use them judiciously. At first, presuming that you are hitherto untrained, a very soft note will be all that you can sound correctly. Be content with this; think of the shape of the instrument you are using; and remember that, if you put too much pressure on them, those false vocal cords are bound to give way. The time will come when you can do more; the time must come—if you will be content with practising what you can do really well, and stop the moment you begin to go wrong—when you can do a great deal more. The sound you can produce satisfactorily will become louder and louder, the effort required for it less and less; which means that the period of time for which you can use your voice without tiring will become longer and longer.

Exercise XV.—On an easy middle note sing or intone *pp* ——— *ff*

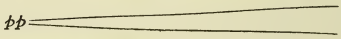
a .....

This is the most essential and valuable of all exercises for growth of voice. But, I repeat emphatically, you must never be satisfied with any note that is not laden with ventricular ring. At first you have no difficulty in securing a full, rich note *pp*; but, as you try to add loudness, something in the throat seems to slip, and the voice becomes thin. Stop at once, and begin again, bringing the sound up to this breaking-point time after

time, until you find yourself able to take it further and further with no change of quality. You can ascertain whether the ventricles are at work by the simple method of taking the throat, just above the larynx, between finger and thumb; for its expansion can be distinctly felt. But beware of pressing too hard; the larynx is apt to be hurt by pinching. Still, you need not do this often; for a very few trials will prove to you that, when the throat is expanded, there is a full, rich, deep ring on the voice, together with a freedom from artificiality, which cannot be combined by any other means; and it is this ring that I recommend you always to be striving after. You will soon learn to be listening for it continually during practice, and to refuse to be happy without it, even with the inferior imitation of an enormous volume of mouth ring, the style of speech which, to quote Mr. Ffrangcon Davies once more, is well calculated to attract attention at a public restaurant, but of very little use for practical purposes.

The same exercise may be used for the speaking voice only, thus:—

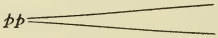
Exercise XVI.—About the middle of the voice say—

pp 

pa pa pa &c. .....

When some additional proficiency has been secured on the a sound, we may go on to the rest of our five vowels thus—

Exercise XVII. (For Singers.)—On an easy middle note sing or intone—

pp  *f*.....

a.....eː iː uː oː a.

Exercise XVIII. (For Speakers.)—About the middle of the voice say—

pp mf f.....

pɑ pɑ pɑ peː piː puː pɔː pɑ

The beginner at the game of golf finds that there are two maxims constantly dinned into his ears by his instructor, "Keep your eye on the ball. Don't press." In practising these exercises, my advice to you is very similar. Keep your ears open for ventricular ring: and, if they miss it for a moment, stop and begin again. And, above all, (It cannot be said too often or too emphatically.) DON'T PRESS. Be content to do what you can do well, even though it require no effort; and wait patiently for the time when you will be able to do more, always remembering that constant practice is as necessary for effective use of the voice as it is for golf or any other bodily exercise.

CHAPTER VI.

ARTICULATION.

I. THE CONSONANTS OF ENGLISH.—From the vowels we pass to a much simpler subject, the consonants; but simpler only inasmuch as their nature is as yet so little understood that it is impossible in such a work as this to say anything about it; and we are confined in speaking of consonants to the consideration of the actions which produce them.

There are twenty-one consonants in English; but this number has no relation to the subtraction of five vowels from an alphabet of twenty-six letters. The following is a complete list, arranged according to logical sequence.

3 Voiceless	Explosions	* p	t	k
3 Voiced	,,	b	d	g
3 Nasal	,,	m	n	ŋ
3 Vowel or Liquid	,,	w	j	l
1 Roll		—	r	—
4 Hisses		f	θ	s	ʃ
4 Buzzes		v	ð	z	ʒ

II. PURE CONSONANTS.—Of these twenty-one sounds, if we apply the term *consonant* in its strictest sense of a sound which cannot be produced by itself,

* For meanings of phonetic symbols *v.* p. viii.

N.B. Even to a g can be indicated very softly with no vowel, leaving only 3 pure consonants.

Better — the easy requirements of my own language

ŋ is best acquired from ɔ i ŋ ɔ ŋ ɔ

only the first six are pure consonants. The third trio, however, **m n ŋ**, though they may be made syllabic in conversation, must always be explosive in public speaking. Thus we arrive at a symmetrical group of nine sounds, produced by three different kinds of explosion in three different positions, which may, in a rather less strict sense, be spoken of as the *consonants of English.* It is fortunate for us that our language has so limited a number; for their appreciation is entirely a matter of ear-training, and many languages demand much more accurate discrimination. The Sanscrit alphabet begins with a similar symmetrical group of twenty-five consonants, made by five methods in five positions. I have more than once persuaded Indian friends, whose native languages were derived from Sanscrit, to sound all twenty-five in order; my ear is incapable of detecting differences so small as many that they made; and I have felt thankful for my deficiency.

The consonant **ŋ** never occurs in English as an initial, and is, consequently, somewhat difficult to isolate; but it is very common, and is heard twice in the word **siŋiŋ**, *singing.*

III. The Vowel and Liquid Consonants.—Our fourth trio is not homogeneous. It consists of the two vowels **u** and **i** pronounced with movements, of lips and tongue respectively, so rapid that they practically make explosions, together with the liquid **l**. This arrangement is obviously open to grammatical objection; but it is so helpful in promoting easy memorising that I recommend it to all whose study is that of elocution rather than of phonetics. Moreover the three sounds have much in common; for, although **l** does entail actual articulation, and cannot, therefore, be classed as a vowel,

it is often treated as a vowel, even in public speaking and singing. Its alternative characters are not so readily distinguishable, because the same letter has to stand for either in the English alphabet, while the two similar sounds have duplicate symbols. But try to intone the versicle, "O Lord, save thy people," to the musical setting in general use, which entails a long note upon the last syllable, and you will find that a satisfactory rendering is only obtained by boldly recognising **l** as the vowel, and by refusing to put another with it and to say **pijpul** or **pijpʌl**.

IV. The Roll.—A roll may be produced, like any other species of vocal sound, in several different positions; but speakers of English, as a rule, always roll the tip of the tongue. Frenchmen and Germans use in addition, a roll at the back of the tongue, which is occasionally adopted by English speakers; the Northumbrian "burr" is produced by a roll of the uvula; and I have even found a roll of the lips a useful exercise in cases of inability to roll at all.

This sound demands from us very special attention; for the most obvious change at present passing over our standard pronunciation is the gradual elimination of the roll. It has already gone beyond recall from such words as *first*, *turn*, *hard*, *work*, and almost as completely from *sore*; but few educated Englishmen of middle age, and no Irishmen or Scotsmen, would eliminate it from *sorer*, which I have heard, with deep regret, pronounced by the rising generation as **sɔɪə**. Much may, doubtless, be said against the illegitimate introduction of a roll in such phrases as *India office*, *Law of England;* but this is a harmless mistake compared with omitting it so as to produce a word, **sɔɪə**, which the principles of euphony

Pg 136. "hiz məsi endjɔ:et ʃɔ: evə."

have taught us to avoid by changing it, where the rules of grammar would indicate it, into **sɔːjə**, *sawyer.* Yet this is what we are coming to; and all teachers of English ought to realise that even the dropping of *h*'s is a less heinous offence than the dropping of *r*'s. For the aspirate has no merit (witness, the French language) from any point of view except that of established usage; while the roll, being among the beauties of speech, cannot be abolished without serious loss. You will realise this if you recall the many occasions when you must have heard and admired an educated Scottish accent. It was the soft, clear pronunciation of the letter *r* which pleased your ear most; and, while you could hardly imitate it in every case without sounding affected, you may quite well do so whenever the roll is followed by a vowel, whether in the same word or another.

I heard an interesting demonstration lately of this modern change of fashion at a Church where the Benedicite was sung to a setting that gave verses to men and boys alternately. The last two words, as sung by the men, were **fɔːr evə** or **fɔːɹ evə**, but there was no trace of a roll among the boys, who sang every time **fɔː evə**.

Exercise XIX.—Repeat the following sentence giving full value to every **r**—

"*Moreover, if you require a roll to characterise your utterance, repeat it over and over and over again for ever and ever hereafter.*"

V. The Hisses and Buzzes.—After a series of trios we come to two quartettes. There is no reason for this change in number except that our ears are more nicely trained with regard to the last two species of consonant than to the rest. If, for instance, a man

makes a voiceless explosion with his tongue pressed against the upper front teeth, instead of a short distance behind them, we recognise the sound as the French, not the English **t**, but still **t**; if he does exactly the same with a hiss, we say that he lisps, substituting **e** for **s**. You may hear both letters in the word *titmouse*.

A hiss is the result of an air current passing between parts in close (in contradistinction to absolute) approximation, and thus causing them to vibrate. No voice is employed in its production. Probably for this reason, it is never a pleasing sound; and the four hisses, though not pure consonants, must be treated as such, and pronounced always as rapidly and definitely as possible.

The buzzes are voiced hisses, differing from them in exactly the same way that a spoken vowel differs from the same vowel whispered,—viz. in being supported by the voice, the sound resulting primarily from vibration of the vocal cords. While the hisses are, perhaps, the ugliest sounds in our language, this difference is enough to make the buzzes the most beautiful of all consonants; and there is nothing which improves speech or song more than the power of dwelling upon and emphasising them. This should always be done, except when they occur as initials; in which case they also come into the category of sounds to be produced as rapidly as possible, —*e.g.* in "I lov̄e ŧ̆his meat, but I loath̄e v̆enison."

Exercise XX.—Repeat the following sentence prolonging each final buzz ad. lib.

"*Live dogs loathe change.*"

VI. The Muscles of Articulation.—The organs concerned in the movements of articulation are the lips and tongue. The lips generally articulate satis-

factorily; and I have never found it necessary to practise exercises for them, except with a view to making certain that they are ready for their work, ready to move with that alacrity which ought to characterise consonant sounds.

Exercise XXI.—Repeat the following sentence with as much movement of lip as possible—

"Mamma was walking with Papa beyond the clump of bamboos."

Note the feeling of elasticity about the lips, and go on to read or recite any passage that occurs to you without losing this feeling.

The tongue is a much more difficult member to control. It has a great deal more work to do; and the greater part of it may be avoided by calling in the assistance of the lower jaw. When the tongue thus shirks its duty, it must be brought by deliberate intention, and by suitable exercises constantly repeated, into the right way, if the action is to be well defined and graceful. To walk from the hips without moving the shoulders, to play the piano from the wrists and not the elbows, are accomplishments in which efficiency comes only by practice. In the same way, to pronounce tongue letters *with the tongue only* is not so easy as it sounds, and must be practised by the man who wishes to speak really well.

Tongue exercises are obvious. To repeat **t t t**, taking care to make the tongue do all the movement, and to practise the other sounds in turn, is beneficial, but apt to be tedious. To make use of a sentence composed entirely of vowels and tongue-consonants is better.

Exercise XXII.—Before looking-glass.

(i.) *Place cork or pencil between teeth.*

(ii.) *Repeat "Send a letter to Teddy Jones," noting that there is no movement of jaw, but that the words are quite distinct.*

(iii.) *Remove cork, and repeat words again, keeping the jaw as immovable as before.*

Improvement is particularly easy to appreciate here, both in steadiness of jaw and in width of mouth aperture. Rather more difficult sentences, which may be substituted as later exercises, are: "Dan and Ned had tea together at Lyon's restaurant in the Strand, London," and "Nice kind dentists extract teeth noiselessly."

VII. DISARTICULATION.—This last sentence introduces the real difficulty of articulation. It requires great agility of tongue to make both d's clear and distinct in "kind dentists," or both t's in "extract teeth." For, while we speak of distinct and rapid *articulation* as one of our objects, it is really distinct and rapid *disarticulation* at which we are aiming, and which we cannot attain without strength and freedom in the parts articulated. It is, in other words, the lightning-like separation of these parts that makes the sound of the consonants clear and crisp; not the putting them together, a comparatively simple action. Final consonants are the most difficult, and the three nasals the most likely to go wrong, because they can be so easily hummed.

Exercise XXIII.—Repeat clearly and distinctly the sentence—

"He came home alone singing."

You will be inclined at first to render this sentence **hiː keim houm əloun siŋiŋ**, and, when you discover that you are humming where you ought to be exploding, to change to **hiː keimə houmə lounə siŋiŋə**, before you

can steer between Scylla and Charybdis to **hi: keim houm əloun siŋiŋ.**

The parts must be disarticulated; but there must be no extra vowel following the consonant, which must be attached to that preceding it. The correct action produces a sensation of forcing the parts asunder with a final spurt of breath, as though you pressed a door open with your whole weight against it, but saved yourself from tumbling through it. Neither of these actions can be performed gracefully without much well-regulated practice.

VIII. TONGUE-TWISTERS.—In your younger days it is probable that you made acquaintance with many phrases or sentences which it was difficult to say quickly without blundering into wrong sounds. ("Mixed biscuits," "She sells sea shells," and so on.) These are repeated by school-boys for purposes of amusement; but that will not prevent their proving of great value to persons of riper years. Do not, therefore, despise them; but, whenever you come across a series of words which you cannot say distinctly, easily, and quickly, be prepared to use it as an exercise. (A tongue-exercise it is almost certain to be.) If it enable you to do something you could not do before, it must improve your utterance, not only for one particular case, but generally. The clergyman, for instance, who has learnt to say, "Pain nobody; chaste stars," with two distinct disarticulations each time his natural inclination is to make one only, so as to say, "Pay nobody; chase tars," will be very unlikely to pray in church, "Make lean our hearts." An excellent collection of these tongue-twisters will be found in A. M. Bell's "The Standard Elocutionist."

LIBRARY
UNIVERSITY OF ILLINOIS

But, whatever the method by which you arrive at your conclusions, do not rest content with your articulation until you have treated the consonants as you treated the vowels, run through the complete list, given at the beginning of this chapter, carefully enough to expose your weakest points, and taken steps to make them stronger.

CHAPTER VII.

PRONUNCIATION.

I. PHONETICS.—Phonetics is the science of pronunciation. It deals with the analysis and classification of speech-sounds in general, and their representation by appropriate symbols. But we, speakers of English, are at present labouring under a great disadvantage in studying it, from the fact that our educational authorities have been very slow in recognising its value. Even yet they do not seem to realise that it has long since proved itself to be the essential basis of practical language teaching, while experimental phonetics seems hardly to be recognised as a science among us. Hence, in spite of the constantly reiterated complaint, that English people are hardly ever able to speak their own language properly, the progress in this country of the study of phonetics has been very small compared with that which it has made elsewhere, with the natural result that we are far behind most of our contemporaries in our knowledge of the art of speech. This is the more to be regretted, inasmuch as the originator of the modern study of phonetics was a speaker of English, Alexander Melville Bell.

Still, with all its disadvantages, a slight acquaintance with Phonetics, such as may be obtained by the perusal of Mr. Daniel Jones's "Phonetic Transcriptions of English Prose," or Mr. Henry Sweet's "The Sounds of

English," will help enormously in public speaking. For you have to learn to speak naturally, or rather how to appear to speak naturally, and the sounds you produce should be those of ordinary careful conversation; which they will not be if you have never considered exactly what those sounds are.

II. Application of Phonetics.—Thus t, h, e undoubtedly spells* **ðiː** sometimes; but far more often it spells **ðə**. T, o, in the same way, is generally **tə**. A, n, d is hardly ever pronounced **ænd**; we say **juː ænd ai, juː æn ai, juː ənd ai, juː ən ai, juː ʌnd ai, juː ʌn ai, ju n̩ ai**, or **juː n ai**, and not one of these is always wrong.

A very good general illustration is that of the Collect for the Royal Family at our daily Morning and Evening Prayer. *Them* must not be pronounced **ðem**; *heaven* is a monosyllable; *happiness* and *kingdom* are allowed easier vowels in their final syllables, and *with* is seldom **wiθ**. If, then, in his anxiety to make his pronunciation distinct, a clergyman takes great care to say these words as they are spelt, or as a pronouncing dictionary would indicate them, the notable result will not be clearness of utterance so much as an appearance of affectation. However large the building in which he is officiating, the vowel heard will be the vowel pronounced, and if he say **endiuː ðem wiθ ðai houli spiɹit, enɹitʃ ðem wiθ ðai hevenli gɹeis, pɹospər ðem wiθ oːl hæpines ænd bɹiŋ ðem tuː ðain evəlastiŋ kiŋdɔm** the effect cannot be natural. He will not only be speaking plainly, but attracting the attention of all his hearers to the fact that he is trying to speak plainly,—another instance of a conclusion we have arrived at in previous chapters, that you cannot improve

* For meanings of phonetic symbols *v.* p. viii.

ju:ṇdai ju:ndai

Sitter - kingdom. dm is an individual peculiarity.

your delivery merely by paying attention to it at the moment of action. The only pronunciation of this passage that will sound natural, so natural that the congregation cannot possibly find their minds diverted from the prayer itself by peculiarities in the reader's voice or diction, is that which would be used for a few people in a small room,—**endju ðəm wi ðai houli spiɹit, enɹitʃ ðəm wi ðai hevnli gɹeis, prəspə ðəm wiɪ ɔ:l hæpinis ənd bɹiŋ ðəm tə ðain evəlastiŋ kiŋdʌm.** This pronunciation must be taken and worked up, from being that naturally adopted on the conversational voice, to being that used when speaking or intoning with full voice.

III. Correct Vowels.—Too much attention can hardly be given to the question of pronunciation; and you may notice, from the examples I have already given, that this is a matter which concerns practically the vowels only. Once the tongue is thoroughly efficient, so that the consonants come sharply and distinctly, you may accept as your guiding principle, "Take care of the vowels, and the consonants will take care of themselves," exactly the opposite of what is often suggested as a concise guide to good articulation.

The three words for which this rule is of most importance are those already mentioned, *the*, *to*, and *and*; and I must set down a few examples of the use and abuse of them. (Note, in passing, how the reading of this last word as **ðem**, not **ðəm**, will throw a strong emphasis on to it.)

IV. Pronunciation of *the* and *to*.—*The* and *to* have each two forms, one for use before vowels, the other before consonants; and they must be pronounced according to rule as strictly when speaking before a

thousand people as to one only. The General Exhortation in the Prayer-Book will provide us with examples; for we speak in it of **ðə skɹiptʃə**, **ðə feis** and **ði: end**, and say that we meet together **tə rendə θæŋks**, **tə set fɔ:θ pɹeis** and **tu: ɑsk**. But others are, perhaps, more striking. Say these phrases, pronouncing each word as it is spelt—"The English, the Scots, the Irish, and the Welsh," "Two hours, from one to three,"—and you will discover how clumsily the voice seems to come from the mouth when you are taking pains to speak specially plainly.

V. PRONUNCIATON OF *AND.*—The pronunciations of *and* follow no definite rule; but even more depends upon their coming correctly; for upon the question whether we use **ænd** or **ənd** (the only two forms which the public speaker need consider seriously,) the whole meaning of a sentence often turns. Let me give you a few examples from the Bible, in which the wrong pronunciation of *and* will weaken, if it do not destroy or stultify the force of a passage. I need not enlarge upon them.

"And Abraham said unto his young men, Abide ye here with the ass; and I and the lad will go yonder and worship, and come again to you. And Abraham took the wood of the burnt-offering, and laid it upon Isaac his son; and he took the fire in his hand, and a knife; and they went both of them together." (*Gen.* xxii. 5, 6.)

"Ye cannot serve God and mammon." (*Mat.* vi. 24.)

"Ye cannot drink the cup of the Lord and the cup of devils; ye cannot be partakers of the Lord's table and of the table of devils." (*I. Cor.* x. 21.)

"Let us eat and drink, for to-morrow we die." (*I. Cor.* xv. 32.)

The Aborigines resisted the advance of the Aryans.

ii Chron XIII. 14. ii. Kings 17. 33, 41.

Rom XV 8, 9. James III. 9. 10, 11.

Here are some passages in which it is necessary to use either pronunciation in its proper place:—

"See, I have set before thee this day life and good, and death and evil." (*Deut.* xxx. 15.)

"And all the congregation blessed the Lord God of their fathers, and bowed down their heads, and worshipped the Lord, and the king." (*I. Chron.* xxix. 20.)

"And they shall build houses, and inhabit them; and they shall plant vineyards, and eat the fruit of them." (*Isa.* lxv. 21.)

Here is a passage in which the effect of the Hebrew rhythm can hardly be obtained without doing so:—

"Then shalt thou understand righteousness and judgment,
"And equity; yea every good path." (*Prov.* ii. 9.)

And here is one in which an enormous amount of meaning may be added by the same method:—

"The prophets prophesy falsely, and the priests bear rule by their means; and my people love to have it so; and what will ye do in the end thereof?" (*Jer.* v. 31.)

Try all these examples several times, taking care to alter nothing but the pronunciation of the little word *and*; and you will understand how much depends upon your knowing exactly what it is you wish to say, and taking pains to say it, and not something else.

VI. ASPIRATES.—Another point of importance is correct aspiration. We are accustomed to reckon the dropping of h's one of the most obvious signs of defective education; but we are all accustomed to drop them in short unemphatic words. We say **giv im iz mani**, not **giv him hiz mani**; and we put emphasis on either of the words concerned simply by aspirating it.

Exactly the same thing must be done in public speaking. Here is a verse of the Bible which necessitates both **iz** and **hiz** :— or both hiz and hiz.

"And he went up and lay upon the child, and put his mouth upon his mouth, and his eyes upon his eyes, and his hands upon his hands; and he stretched himself upon the child; and the flesh of the child waxed warm." (*II. Kings* iv. 34.)

VII. PHONETIC TRANSCRIPTIONS.—These are the most important points to be observed in pronunciation. It would be easy to add others; but a short time spent over any collection of phonetic transcriptions, as indicated in §1, will teach an intelligent reader more than could be acquired from volumes of theory. He will discover that there are many features of standard English pronunciation with which he has been familiar all his life, but to which he has never before given his direct attention; which, therefore, have characterised his private conversation, but have almost certainly been absent as soon as he has begun to think of making himself heard and understood by a considerable audience.

The same result may be attained without the aid of a special notation by an analysis of the exact sounds used in saying or reading, carefully but unaffectedly, almost any simple sentence. Let it be repeated, with no change in pronunciation, again and again, louder and louder, slower and slower, and the final rendering must produce a sensation in the speaker of sheer artificiality. Yet it will be plain that this artificial rendering will *sound* perfectly natural to hearers accustomed to the use of Standard English. I do not recommend this system. It is, at best, an inferior substitute for the use of a phonetic notation. Moreover, however formidable the

Better — "Bible in which hith iz and hiz may be used with good effect"

study of such a notation may appear at first sight, a very little experience will prove that it possesses a great fascination for those who attempt it; and if our attention be confined to the study of our own language in its standard form, only a few symbols need be added to those which we are already accustomed to use in our general reading.

My own plan with beginners is to make out, on a half-sheet of note-paper, which they can keep constantly before them, the following key. It is sufficient to solve all difficulties likely to arise :—

ai	= *eye*	ʌ	= b*u*t
au	= ho*w*	j	= *y*
æ	= m*a*n	ŋ	= *ng*
ɛ	= th*e*re	f	= *f*
ei	= h*ay*	v	= *v*
ə	= sof*a*	θ	= *th*in
əː	= s*ir*	ð	= *th*en
i	= th*i*n	s	= *s*
iː	= qu*ee*n	z	= *z*
ɔ	= not	ʃ	= *sh*
ɔː	= no*ugh*t	ʒ	= plea*s*ure
u	= g*oo*d		
uː	= r*u*de		

CHAPTER VIII.

THE POWER OF SONG.

I. Universality of Voice.—All that has been said hitherto has concerned both the singing and the speaking voice. In this chapter we pass on to the special requirements of song, and how it differs from speech. My remarks will be directed to the case of the man who would like to sing if he could, but is not certain that he has any voice.

That the standard of English singing has made an enormous advance during the past generation must be apparent to all who have had experience of choral societies or choirs. The same improvement is noticeable in other branches of musical art; but we are still far from the educational ideal of Greece, or of England in the fifteenth century, when a practical knowledge of music was reckoned an indispensable part of the equipment of a gentleman. The excuse that he has no voice is still accepted as a valid reason for expecting no musical attainment, even from a clergyman who conducts services of which music forms an essential part. It cannot be too strongly impressed upon such a man that he would not be alive if he had no voice. Voice is the result of breathing with the vocal cords tightened; breath is a necessity of life; and there is no recorded case of congenital deficiency in the vocal cords. Men may be born and live without the power to see, to hear, or to walk; but never without the power of speech and song. Those

whom we call *dumb* suffer from a deficiency, not in the organs of voice, but of hearing: and even Miss Helen Keller, who has been completely blind and deaf from infancy, has been able to learn, to a limited extent, to use her voice.

II. TONE-DEAFNESS.—A small number of persons are tone-deaf. They possess the faculty of hearing, but are incapable of distinguishing one note from another. It is as impossible for a tone-deaf person to learn to sing, as it is for a colour-blind man to become a painter. The two cases are analogous, both arising from incapacity to appreciate with any degree of accuracy differences in rate of vibration. But tone-deafness is far less common than colour-blindness; and it is the one and only insuperable obstacle which could prevent a man developing the power of song. Moreover, most of the cases of so-called tone-deafness are, I believe, spurious, due to want of development of a capacity, and not to complete absence of that capacity. Certainly I have never yet examined a case exhaustively without finding some degree of power to appreciate differences of pitch and to follow them with the voice. The smallest indication of this is enough to shew that a pupil may derive benefit from being taught.

The first point, then, to be settled by one who has never sung but wishes to do so, is whether he be tone-deaf. If he is, it will be futile for him to study music. If he is not, the next question must be whether results are likely to justify the amount of time and trouble it will cost to produce them. In one case the answer to this is certain to be in the affirmative; it is that of the minister of religion, before whom the ability to join in the musical portions of services will open up endless

avenues of useful work. In but very few cases ought it to be in the negative; for the work is much easier in reality than it may appear to be.

III. A Case in Illustration.—I had a pupil some years ago whose case may serve to illustrate this point. During his first three or four lessons he never sang the note I asked for, unless it were the middle F. That he often got right; but this was the only indication I had that he was not altogether hopeless. Soon, however, with constant practice at striking notes on a piano and trying to sing them, his capacity began to increase; and, semi-tone by semi-tone, we built out in either direction until, eight months after his first lesson, he was able to sing the complete scale of B flat. Continuing to practise, when he was ordained, he joined the staff of a large parish as its only member who could chant the service.

Such experiences as this would be more common if similar cases were always taken in time. The man in question gave me more than two years in which to prepare him for his work, and during this time he had about fifty lessons. On the other hand, I have known many who, in the same circumstances, delayed their preparation for constant and wearing use of the voice until within a few months of ordination, or even postponed it until they had taken their Bishop's examination. It is unnecessary to dilate on the folly of treating such an important subject so lightly. A proper method of voice-production cannot be acquired in a period which is to be measured by weeks. Frequent lessons are unnecessary; hours of daily practice are unessential. Our voices are so continually in use that, once we are on the right line, we may be said to be practising all day long.

If, however, the effect is to be lasting, we must spread our regular study of the subject over months and years. More especially is this the case if we have to work at the co-ordination of voice and ear.

IV. THE MIRACLE OF VOICE.—If we consider the enormous number of muscular movements required for the production of a single spoken word,—those which press out the breath, those which tighten the vocal cords, those which mould the mouth cavity into the shapes that will reinforce the overtones of the vowels, those which produce articulations (especially nasals, for which the breath must be directed behind the uvula, and voiceless consonants, for which vibration of the vocal cords must be momentarily suspended),—if we consider that all these are sometimes performed in a fraction of a second, and that many of them have to be timed so as to coincide exactly with others evoked by an entirely independent part of the muscular system, the gift of speech itself will appear miraculous, without taking into consideration the further requirements of a musical note—the perception of pitch by the ear, its transmission to the brain, and the fixing of the cords at the tension which will reproduce the same pitch. No surprise, therefore, will be occasioned by the fact that a considerable period of time is often needed before the necessary co-ordination of muscles is acquired.

I cannot suggest exercises for the beginner at co-ordinating voice and ear, because the only possible exercise consists of constant imitation of sounds heard. The best notes to start with are those in the middle of the vocal range, generally about F or G. The ordinary way to produce them is by striking a piano; but it is often easier at first to take them from an instrument

giving a continuous note, such as an organ or harmonium, than from one of percussion, and easier again from another human voice.

V. The Diatonic Scale.—When a correct ear, as we paradoxically term it, has been assured, the next step must be to acquire a sense of familiarity with the diatonic scale, in which all our music is written. Such a sense will inevitably come in time to one who makes up his mind that he can sing, and tries to do so on every possible occasion; but the speediest way to attain it is by mastering the elements of the Tonic Sol-Fa system of musical notation. This system is adopted in the vast majority of our public elementary schools, but is seldom used in those of a higher grade. I regard this as unfortunate; for my experience goes to prove that all really efficient choir singers have either learnt Tonic Sol-Fa, or discovered its principles for themselves. Several times I have persuaded bigoted Staff-notationists to explain to me how they read a selected passage at sight, and every time their system has proved to be much the same as that of Tonic Sol-Fa. It may have taken them years of constant use of the Staff to arrive at such a system, while a few weeks' study of the neglected notation would have made them adepts.

To all singers, or would-be singers, therefore, I recommend the study of the Tonic Sol-Fa scale: to those who know no music, because this is the easiest way to learn; to those already able to sing from the Staff, because of the new light it will throw upon their studies.

The first step consists of learning to recognise the various notes of the scale by their respective relations to the key-note, Doh, and their mental characteristics. At first view they appear to be chosen arbitrarily; and

Seventeenth Century

this is, to a certain extent, the case, for there are many systems of music founded upon different scales. One interval, the octave, is common to all, and may be regarded as inevitable; the result, probably, of the fact that a man and a woman singing a tune together are bound to discover that they are singing two notes, the same and yet different. What notes, and how many, shall be inserted in the octave is a question that may be settled in an innumerable variety of ways, with only one of which we need cultivate an intimate acquaintance.

Our scale of two tetrachords, each consisting of two tones and one semitone, was known to Pythagoras (B.C. 520), who investigated and recorded the relative lengths of strings giving its different notes, making only one small error in his measurements; but it was not until the nineteenth century that the full beauty of the method upon which these had been selected could be appreciated. When it became possible to count the vibrations of each note it was discovered that they all have a close mathematical relation to the key-note, and that the persistence of our scale is another instance of the survival of the fittest.

Earnest study to master the intervals of the scale will lead to the discovery that the right note is generally the easiest to sing, and that difficulties, which appear great, cease, when you try to solve them, to be difficulties at all. The work is interesting rather than difficult; but you must attack it persistently, and learn the scale so thoroughly that it is practically impossible to make a mistake in it, or to sing notes which it does not contain. You may consider it completely mastered as soon as you can sing the following exercise through, starting from a single note struck on the piano, hitting each inter-

mediate note in turn clearly and without hesitation, and finishing, with no further help from the instrument, in perfect tune upon the starting-note.

Exercise XXIV. d | r : d | m : d | f : d | s : d | l : d | t : d | d^1 : — | — : d^1 | t : d^1 | l : d^1 | s : d^1 | f : d^1 | m : d^1 | r : d^1 | d : — | — ||

VI. THE LIMITED REQUIREMENTS OF INTONING. —It is unnecessary to wait until the whole scale is conquered before attempting a tune. The Priest's part in the Church of England services requires very few notes.

Exercise XXV. d | t_1 : d | l_1 : d | r : — | d ||

This contains every note of the settings of Morning and Evening Prayer and the Litany in most general use, except the low note to which the first versicle is often chanted. As soon, therefore, as it is mastered the intoner may begin to practise his particular work. It will not, of course, be rendered with any degree of certainty until the performer has made considerably more progress, and become familiar with the whole scale; but learning a tune in addition to the exercises will prove of stimulating assistance to the beginner, and will render his practice much more interesting.

VII. STAFF NOTATION.—As soon as the Tonic Sol-Fa scale is mastered, it is a simple matter to transfer what one has acquired to the staff. The additional requirements are a knowledge of the names of the lines and spaces of the treble and bass clefs, and of the time values of notes from semi-breve to demi-semi-quaver, an acquaintance with key-signatures, in order to know which note to call Doh, and sufficient practice to enable

us at a glance to see the relative positions of other notes of the scale, so that we may recognise each as it comes. I have often been able in one term to teach men to sing at sight the tenor or bass part of a chant or hymn-tune, although they came to me with no further knowledge of music than had been acquired by listening to other people, or by occasionally joining by ear in choruses. Up to this point singing is so easy and straightforward that it seems difficult to understand the attitude of a man who could sing if he chose, but does not choose; it is no more than is expected of a class of children in an elementary school, but is sufficient to open up a new world to one who has attained it.

VIII. The Limits of the Elements.—Difficulties of a much more formidable character will appear in time. The Tonic Sol-fa system simplifies ordinary chants, hymns, or ballads; but to apply it to songs or choruses of an elaborate type, which are continually modulating into distant keys, requires a knowledge of harmony and a great deal of practice. Those who aspire to taking part in such music may easily find the work too arduous to be fitted into a busy life.

Much the same might be said of voice-production generally. It is the work of a lifetime to make, keep, and use a good, even voice of full compass, suitable for solo singing, while it costs a comparatively trivial effort to train thoroughly a few notes in the middle of the range, such as are used by the clergy in intoning. Only those who are prepared to let no difficulties, intellectual or physical, stand in their way can hope to attain to eminence in oratory; but very little pains need be taken in making the voice pleasing and effective for conversation and private reading.

As there is a point, therefore, in voice-production up to which I would urge all voice users to come in their study of the subject, so there is a point in music which can be attained with the expenditure of very little effort. Beyond these points the limit of our progress must be determined by the requirements of our several lives, and the amount of time at our disposal; but no speaker, reader, or singer can be justified, however great his natural gifts, in refraining from acquiring such an intimacy with the grammar of his subject as will enable him to discern whereon excellence depends, and make him, if not a complete artist himself, at any rate a conscientious craftsman, what I believe is styled in certain walks of life an "improver," and a competent and appreciative critic of the attainments of other people.

CHAPTER IX.

VOCAL ORNAMENTS; AND CHURCH READING.

I. THE SUPERSTRUCTURE OF VOICE PRODUCTION.—There remain several features of good voice-production—phrasing, tone, accent and emphasis, inflection and pitch of the voice,—to which I have not yet referred, and upon which I have but a few words to say; not because they are of little importance, but because they depend, almost entirely, upon intelligent, thoughtful practice of exercises already given.

Thus phrasing and tone are the artistic application of good breath-control and vocalisation respectively. If your foundation be well and truly laid, you will find no difficulty in building upon it. If you cannot attain to the phrasing, or produce the tone, which you desire, you must turn your attention to the foundation, and strengthen it.

II. ACCENT AND EMPHASIS.—I put accent and emphasis together, because they are the same thing. Our language demands, unlike certain others, that a stress shall be put upon certain syllables or words. Upon the correct distribution of this stress the vitality of our utterance depends; so much so that it has been called the *Soul of Speech.* When the stress is laid upon a particular syllable in a word, it is called *accent*; when upon a particular word in a sentence, *emphasis.*

With regard to the former, you will find it difficult to go wrong. Every English word of more than one

syllable has a greater stress upon one of its members than upon the rest; and an educated man nearly always places his accents right, both in conversation and in public speaking or reading. But note, before we leave the subject, how largely they depend upon pronunciation. I could not find a better example of this than the word **æksent** or **æksənt** itself. It is accented on the first or second syllable, according as it is a substantive or a verb; but the vowel in the second syllable is not the same in the two cases, and, if you use the wrong vowel, it will be difficult to get the accent right.

When we come to emphasis, more care is necessary. Emphasis is to sentences what accent is to words: it gives them life, which without it they lack. Pronounce any long word without accents, and you will perceive at once what lack of life means. Your sentences must have emphasis, if they are to live; and it is a very common fault in elocution, while pronouncing and accenting every word correctly, to omit emphasis, with the effect of making the sentences characterless,—sometimes almost meaningless.

III. Working from Conversation to Elocution.—In your private conversation you distribute your emphases, almost without thought, in accordance with your meaning. Words are only one part of conversation, whose other constituents are those I enumerated at the beginning of this chapter, the significance of which is innately apparent to the whole human race. Some languages are better adapted for one than for another; but the balance is always adjusted to the requirements of the speakers. On all these factors of speech you will require, for private conversation, no more instruction than you do for pronunciation.

better — æk'sent or 'æksənt.

Not "human race." Tones vary in different languages, & even in the same language. Compare the tones in English, Scottish, Irish, Welsh, American, & African pronunciations of English.

You will learn from experience, and adopt, what best expresses your meaning. You will not say, "I was never more surprised in my life," or "I have told you that five times already," in the tone of voice you use when remarking that it looks like rain. You will not sympathise with a friend upon a bereavement at the pitch suitable for congratulating him upon a successful achievement. Nor will you ask "Have you been to Cambridge?" with the inflection you adopt when asserting "I have lived there for three years."

But when you use your own or other people's words in public, by heart or reading from a book, you must think carefully of such points as these, if you would avoid blunders. By which I do not mean merely paying attention to the sense of the words while you are saying them, but thinking of it in private preparation, and practising what you find yourself weak in,—what you find, that is, on investigation, characterising your private speech, but absent as soon as you begin to use your full voice. Practice will not only increase your facility in perceiving what is correct; it will increase your power of doing it. It will make your phrasing longer, your tone more varied, your words more distinct, your emphases plainer, your inflections easier, your range of voice wider.

IV. Range of Voice.—As an example of how much there is to be done, let me take the last to speak about particularly. Although speaking is not singing, good speaking is almost the same as good singing. The only difference lies in the fact that the tension of the vocal cords in speaking is not definitely adjusted; and, in spite of this, it is possible, by prolonging a vowel, to determine approximately what note is being sounded at

the moment. The gramophone enables this to be done accurately; and a book I have already recommended to you, Mr. Daniel Jones's "Phonetic Transcriptions of English Prose," contains a most interesting record of the "Honour Speech" from *Henry IV., Part I.*, as rendered by Sir Herbert Beerbohm Tree, which gives not only the exact pronunciation used, but also the exact pitch of the voice throughout. This ranges over more than two octaves, from E_1 to G^1, and gives us a useful ideal to aim at.

If you wish to realise your own deficiency, choose a passage demanding as wide a range of voice as you can employ (you may find such a passage in almost any book of the Bible, or any play of Shakespeare), and take the trouble to ascertain how much of your own voice you use in reading it aloud. I shall be surprised if, being untrained, you can credit yourself with an octave; but, if you will practise with the definite object of extending your compass, you may soon double this with little difficulty, and with an enormous increase in the effectiveness of your reading.

V. HEAD-VOICE.—In working to widen range difficulties will be far more formidable at the top than at the bottom. In high notes, vibrations being more rapid, wave-length is smaller. For them, therefore, the smaller resonance chambers, those of the nose and head, ought to be brought into action. Here is another point at which it is almost impossible, in such a work as this, to do more than indicate what is desirable. Individual tuition is absolutely necessary, if the head-voice is to be developed properly. Something, however, may be done by working from the syllable **hnɑ**. The **n** must necessarily be said with nasal ring, which can

then be continued through the ɑ, the mouth being opened at first very little, but gradually wider and wider. In this way the sensation of head-resonance may be acquired, and once acquired for ɑ applied to the other vowels of Exercises IX. and X., and later to all the vowels, until it can be sustained throughout the reading, at a high pitch, of any passage selected.

VI. Church Reading.—Range of voice is the feature of good elocution in which church readers, whether clergy or laymen, are most often deficient. Though what I now say may be taken generally, I will address myself particularly to them. It is exceptional to find a lesson-reader with more than half an octave of his voice available. I have even heard a dramatic chapter of the book of Isaiah read before a large congregation by a layman, who had the reputation of being an excellent reader in private life, entirely within the compass of a minor third. For such incapacity as this there can be no reason except sheer indifference. The man in question would probably have excused his defects, had attention been called to them, with the remark that he disapproved of theatrical reading in church—a statement frequently made as though it closed discussion, and rendered any further criticism presumptuous and irreverent. But good reading is good, whether in theatre or church; bad reading does not cease to be bad when brought into the service of God. The only precaution any reader need observe with regard to theatricalism is to remember that while reading he is reading, not speaking his own impromptu words, or giving utterance to his own instant thoughts, as the actor is generally supposed to be doing. The right style of elocution, therefore, for him is not that for

which the player strives while simulating a part, but that which he adopts when appearing to read. Observation of any sound acting will shew that there is a vast difference between the two.

The late Mr. Serjeant Cox, Recorder of Portsmouth, in his letters to a law-student on "The Arts of Writing, Reading, and Speaking," a book which has met with a considerable amount of success and was republished only last year, says (p. 11), "In the church, the bad readers, being the majority, have sought to deter from good reading by calling it 'theatrical.' Among the lawyers there is an equally fallacious notion that studied speaking must be stilted speaking." There is, I fear, a great deal of truth in this statement, comprehensive though it is. Certainly a dread of theatricalism is the excuse I have most often heard brought forward as an explanation of an indolent style. To those engaged in my own particular branch of work I would say, therefore: If ever you hear the term *theatrical* applied derogatively to any man's reading, remember the words of Mr. Cox, and hesitate before acquiescing in what may be depreciation of good reading by a bad reader. If ever you should feel inclined to relax your own efforts upon the ground that you are in danger of becoming theatrical, be sure that your real danger is that of joining the majority of bad readers. Be more energetic in practising and improving yourself in all the factors that go to make up good elocution. Lengthen your phrasing, (and do be careful, in this, not to confuse the rhetorical figure, phrasing, with the parallel grammatical figure, punctuation,—the cause of many a ludicrous mistake,) deepen your tone, strengthen your emphases, ease your inflections, and widen your compass. If there be any one of these to which you have never yet directed

or "quite recently"

your attention, you may be certain that you are not doing as well as you might.

VII. Intrusion of Personality.—The same imaginary pitfall is often called by another name. It sounds even more plausible to say that one must not intrude one's own personality into Bible reading, than that one fears to become theatrical. It is even more transparently an excuse, and not a reason, brought forward to cover laziness. No man has ever done anything, sung a song, painted a picture, made a buttonhole, or swept a crossing, with no trace of his personality apparent in his work. If he thinks he can hide it in reading by adopting an affected voice, he is like the ostrich of fable; he may hide it from himself, but from no one else. All his hearers who have any acquaintance with his art will distinguish at once the affectation, and the indolence it is adopted to hide. A far more honest course is to acknowledge unreservedly that three human personalities at least must influence Bible reading, those of the author, the translator, and the reader, and to be prepared to undertake such preparation as will insure the third's assisting, and not nullifying, the other two.

VIII. Simplicity of Good Reading.—Until you have overcome the fear of being theatrical, there is no chance of your becoming a good reader. When you have begun to realise that theatricalism is a bogey, decked out by incompetence to frighten you into the secure path of the indifferent, you may hope to improve. So far from avoiding it, let your aim be to imitate the best theatrical reading. Simplicity is its most marked characteristic; there is nothing in it which might divert attention from the meaning of the words, while the significance of each is fully brought out. This simplicity

must be copied; but not, as is often the case, by dropping every attempt at emphasis and inflection, and treating the Bible as though reverence demanded its being recited in a high monotonous sing-song. This is not simplicity. It is sheer artificiality; and we must find a better method to follow, even though it entail the conquest of many faulty habits.

IX. CHILDREN AS MODELS.—The perfect elocutionist is a little child. Let but a single syllable be heard from him, and the listener knows instinctively the state of mind behind it. Pleasure, pain, fear, surprise, expectation, disappointment, require only an inarticulate cry to express them. The most highly cultivated artist can do no better than this; and we may well take the voice of an infant as our model. Indeed, it is by no means unusual to meet a clergyman whose elocution is only satisfactory while he is intentionally imitating the speech of childhood. Many a man, who has read the lessons at Mattins, or preached a sermon, in a totally unanimated manner, will catechise or give an address at the children's service in the afternoon in a way that commands attention. Speaking to children, he deliberately adopts the simple arts of childhood, and addresses his hearers with a manner similar to their own. If he would do the same with the Bible stories, he would make them interesting too. There is nothing wanting in their subject matter.

For Bible reading, therefore, no better preparation can be had than the reading of children's stories to an audience of children. Conventionality will not fetter them. They will not sit quiet through a monotonous, meaningless rendering of the most fascinating fairy tale. If the reader fail to interest them, they will give un-

mistakable signs of feeling bored; with the effect, probably, of inducing him to alter his delivery, and endeavour to convey the spirit, as well as the letter, of what he is reading. Let the Church reader remember that his congregation are only prevented by feelings of reverence and the forbearance of good manners from being equally expressive of their feelings. They are often equally resentful. Let him imagine, when he is reading, that there is a child in the back row whose attention he must attract. Then, if he has to read such a passage as "These are the generations of Jacob. Joseph, being seventeen years old, was feeding the flock with his brethren," he will remember the meaning of the words; and they will come from his mouth with much the same intonation and inflections as if he were paraphrasing the story before a class of children and saying, "Now I will tell you the story of Jacob. While Joseph was still a boy, he used to go out with his grown-up brothers to take care of the sheep."

This advice may appear puerile at first sight; but I am confident that a little reflection will prove its soundness. Think of the last time your attention was riveted by a lesson reader or preacher. Is it not true that his style was thoroughly well suited for addressing children? Certainly I have chosen a verse of Genesis xxxvii. to give as an example, on account of an experience of my own. On the Third Sunday in Lent 1889 I was a member of a congregation which a C.M.S. deputation was visiting for the day. I have long ago forgotten his name, if I ever knew it, and everything else about him, except that he made us all, young and old, listen to the story of Joseph as though we had never heard it before: and I can recall the extraordinary simplicity of his style. He treated us like children; and one of his hearers, at

any rate, has remembered him ever since as a model of good lesson reading.

X. Falling Inflections.—It is difficult to define exactly what the features of interesting reading are. Probably the falling inflection on terms introduced for the first time accounts for much. This will be acquired most easily from reading to children. Try the opening of a fairy tale: "There was once upon a time a King who had become a widower. His Queen had left one daughter behind her, and she was so wise and so pretty that it was impossible for anyone to be wiser or prettier." If you are reading this in a way that would make children listen, you will find that there is a fall in pitch on the words *King*, *widower*, *daughter*, *wise*, and *pretty*. Now turn to a familiar story from the Gospel: "There was a certain rich man which had a steward, and the same was accused unto him that he had wasted his goods." If you are to make this interesting, there must be similar falling inflections on *rich man*, *steward*, *accused*, and *wasted*.

XI. Absence of Affectation.—Certain warnings must be given here. Do not think that conversation with children entails a special manner with exaggerated inflections. They will be even more impatient of affectation in this direction than they are of monotony. I heard this subject discussed, a short time ago, by two ladies, one of whom regretted that, after many attempts, she found herself unable to talk to children, and appealed to her sister to know how it was done. The reply was that there was no rule except to talk just as you would to anyone else. But what, was next asked, could she find to talk about? And again, the answer came: Just what you would talk about to anyone else.

I believe this also to be sound advice. A great part of the success of those who can talk to children is due to their adopting no special manner for them. It may seem antagonistic to what was said in § VII.; but the truth is that unaffectedness is the great desideratum, to be attained sometimes by speaking to children as if they were grown up, sometimes by speaking to adults as if they were children. Any trick that may tend to the elimination of self-consciousness can be usefully adopted.

XII. Slow Delivery.—Again, I suggested the reader's trying to imagine his child in the back row of the congregation. In a church of any considerable size he will not make himself intelligible to the back row unless he has mastered the contents of several previous chapters. He will have to speak naturally, distinctly; and, above all, slowly. We have seen that to attain these qualities he will need training. Mr. Plunket Greene, lecturing in Cambridge recently on the art of song-singing, impressed upon us that rapid singing is slovenly singing. This is as true of reading and intoning as it is of singing. Speed is generally a sign of slovenliness; not necessarily of a slovenly state of mind at the moment, but more often of slovenly preparation. It is very easy to go fast. It is difficult to be slow enough to make the voice audible and distinct throughout a large building. It will certainly take some months of constant endeavour to enable a reader to make the short vowels ring true, as indicated in Chapter IV., § X. When, therefore, I suggest his adopting the delivery he would use for children, I am not shewing him a way to avoid the drudgery of voice-training; he will need all the skill that practice can give if he is to be readily heard.

XIII. Freshness of Style.—One of the great difficulties of church readers lies in their familiarity, and the congregation's presumable familiarity, with what is to be read. It goes a long way to explain the forced type of production indicated by the term *clerical whine.* If only we can realise that there may be one among the congregation who is not in the habit of attending church, or who has never been present at our service before, it will be comparatively easy to rid ourselves of this fault. Among the advantages of work in a cathedral is the frequency of the visits of members of other denominations to its services. To them, remembering who they are, it is impossible to say even the General Exhortation, repeated, as it is, twice daily, without attempting to bring out its meaning; and the same stimulus will be experienced by the parish priest who can imagine that this is the first time some of his congregation have heard what he is saying.

XIV. Appreciation of Results.—Though it is true that good voice-production, whether in singing, intoning, reading, or speaking, will always be welcomed, I cannot conclude without a final word of warning.

Never expect, when you have, by self-sacrifice and industry, developed your vocal powers to their utmost extent, that your hearers will appreciate the result of your efforts. "How beautifully naturally," they may say, "that man's voice does come." That you have laboured to make it come naturally will not appear to enter their minds.

Good voice-production differs, in this respect, from achievement in any other art. It is regarded as a gift heaven-sent in its entirety; and, when you have acquired some measure of proficiency, you will probably be

reminded continually that you ought to be grateful for the possession of such a gift,—an obvious truism, and one which I would not say a word to minimise; but stated in such a way as to imply that no such credit is due to yourself as if you had taken the same pains to develop some other talent, and written a good poem, painted a beautiful picture, played a difficult instrumental solo, or even run a fine race or jumped a few inches beyond average attainment. Yet you will have your reward, in the self-respect that comes from a consciousness of obstacles surmounted and work well done, in the sympathetic respect of those whom you know to be competent critics, and, far more than these, if you are called to take an active part in divine worship, in the assurance that you have not been offering to the Lord that which has cost you nothing.

THE PRINCIPAL POINTS

IN WHICH

VOICE-PRODUCTION AND ELOCUTION MAY BE IMPROVED.

		PAGE
I.	BREATHING.	
1.	Capacity of Lungs - - -	3
2.	Movement of Diaphragm - -	7, 10
3.	„ „ Intercostals - -	9
4.	„ „ Sternum - - -	10, 27
5.	Rapidity of Action - - -	3, 14
6.	Power „ „ - - -	11, 71
II.	VOCALISATION.	
1.	Freedom of Jaw - - - -	23
2.	„ „ Tongue - - -	35, 49
3.	„ „ Throat - - -	7, 27
4.	„ „ Facial Mask - -	27
5.	Falling Larynx - - - -	27
6.	Purity of Vowel Sounds - -	32, 55
7.	Uniformity of Vowel Sounds - -	29, 31
8.	Power „ „ „ -	34, 37, 41
9.	Use of Nasal Resonance - -	72
III.	ARTICULATION.	
1.	Activity of Lips - - - -	35, 48
2.	„ „ Tongue - -	24, 35, 49
3.	Distinctness of Utterance -	50, 51, 71
4.	Final Consonants - - -	50
5.	Rolling - - - - - -	46
6.	Buzzing - - - - - -	48

BIBLIOGRAPHY.

The following will be found useful to the student of voice-production. The prices of those still in print, and the dates of publication of those out of print, are given.

VOICE-PRODUCTION.

W. A. AIKIN, M.D. *The Voice.* (Longmans, 7s. 6d. net.)

A. M. BELL. *Standard Elocutionist.* (Kegan Paul, 7s. 6d.)

E. W. COX, Q.C. *The Arts of Writing, Reading, and Speaking.* (Horace Cox, 3s. 6d. net.)

Rev. D. FFRANGCON DAVIES. *The Singing of the Future.* (John Lane, 7s. 6d.)

H. JENNINGS. *Voice and its Natural Development.* (Geo. Allen, 3s. 6d. net.)

DORA DUTY JONES. *The Technique of Speech.* (Harper & Brothers, 5s. net.)

CHARLES LUNN. *The Philosophy of Voice.* (Balliére, Tyndall, & Cox, 6s.)

SIR MOREL MACKENZIE. *Hygiene of the Vocal Organs.* (Macmillan, 1886.)

W. SHAKESPEARE. *The Art of Singing, Parts I., II., & III.* (Metzler, 2s. 6d. net, each.)

THOMAS SHERIDAN. *A Course of Lectures on Elocution.* (London, 1762.)

ARCHBP. WHATELY. *The Principles of Elocution.* (Simpkin, Marshall, 1854.)

ACOUSTICS.

J. BROADHOUSE. *The Student's Helmholtz.* (Reeves, 7s. 6d.)

T. F. HARRIS. *Handbook of Acoustics.* (Curwen, 4s. 6d.)

H. L. F. HELMHOLTZ. *On the Sensations of Tone.* (Longmans, 28s.)

E. W. SCRIPTURE. *Elements of Experimental Phonetics.* (Yale Bicentennial Publication, 1902.)

J. TYNDALL. *Sound.* (Longmans, 10s. 6d.)

PHONETICS.

DANIEL JONES. *The Pronunciation of English.* (Camb. Univ. Press, 2s 6d. net.)

W. RIPPMANN. *The Sounds of Spoken English.* (J. M. Dent, 1s. 6d. net.)

HY. SWEET. *The Sounds of English.* (Clarendon Press, 2s. 6d.)

H. C. WYLD. *The Growth of English.* (John Murray, 3s. 6d.)

CHURCH MUSIC.

J. S. CURWEN. *Studies in Worship Music, Series I. and II.* (Curwen, 5s. and 2s. 6d. respectively.)

E. A. DICKINSON. *Music in History of Western Church.* (Smith, Elder & Co., 10s. 6d. net.)

Rev. E. S. LORENZ. *Practical Church Music.* (Fleming H. Revell Co., 5s. net.)

A. MEES. *Choirs and Choral Music.* (John Murray, 5s. net.)

Rev. S. A. PEARS. *The Protestant Theory of Church Music.* (A pamphlet, Hatchard, 1852.)

G. E. STUBBS. *A Manual of Intoning.* (Novello, 4s.)

Rev. J. M. WILKINS. *Church Music; A Lecture.* (Masters, 1856.)

INDEX.

Accent 69, 70
Acoustics 83
Affectation, absence of 78
—— appearance of 54, 75
Aikin, Dr. W. A. 17
'*and*', pronunciation of 54, 56.
Animation (in reading) 76
Articulation 44
—— Organs of 24, 48
Aspirates 57
Axiom I. 4, 13
Axiom II. 7, 39

Behnke, Mrs. E. 12
Bell, Mr. A. M. 51, 53
Bellows, Analogy of 4
Benedicite 47
Bible, Reading the 56, 72, 73
Bite, Freedom from 23
Bladder, Toy 37
Brandram, Mr. S. 13
Breath, Control of 39, 63
—— Freedom from 26
Breathing-capacity 3, 6
Breathing, Clavicular 6
—— Intercostal 9
—— Nasal 12
—— speed 3, 14
—— unobtrusiveness 3, 14
Bridges, Vibrations of 19
Buzzes 47

Children as models for reading 76
Church music 84
—— reading 73
Clavicular breathing 6
Clerical whine 80
Clergy 51, 73, 76, 80
Coin, Exercise with 12, 26
Collar-bone 6
Collect for Royal Family 54
Colour, Analogy of 31, 61
Compass 72, 74
Consonants, Final 50
—— Pure 44
—— Voiceless 44, 48
—— Vowel and Liquid 45
—— of English 44
Cork, Exercise with 25, 26
Cox, Mr. Serjeant 74

Davies, Mr. D. Ffrangcon 30, 42
Deafness, Tone- 61
Diaphragm 6, 7, 10
—— Quivering of 11
Diatonic scale 64
Diphthongs 32
Disarticulation 50
Door-opening, Analogy of 51
Drawl, English Public School 24
Dumbness 61

Ellis, Mr. A. J. 15
Emphasis 55, 69, 74
English, Northern and Southern 32
Exercises, breathing 3, 8, 11, 25, 26, 27
—— coordinating voice and ear 63
—— lip 35, 49
—— of scale 66
—— of intoning 29, 33, 35, 41, 42
—— tongue 35, 36, 49, 51
—— speaking 33, 42, 43, 47, 48, 49, 50

Exhortation, General (in the Prayer Book) 56, 80

Facial mask 27
Falling inflections 78
False Vocal Cords 38, 40
Final Consonants 50
French sailors 6
Freshness of style 79

Galen 36
Garden-hose, Analogy of 39
Golf, Analogy of 43
Gravity, Force of 8

Head-voice 72
Helmholtz, Prof. 15
Hisses 47

Inflection 69, 71, 74, 78
Intercostal Breathing 9
Intoning 54, 55, 66, 79

Jacob, Story of 77
Jones, Mr. Daniel 53, 72
Jumping, Analogy of 2

Keller, Miss Helen 61

Lablache 4
Larynx, Descending 27
—— Action of 38
—— Construction of 37
Lips, Movement of 29, 34, 48
—— Rounding of 29
Lock-gates, Analogy of 40
Lungs, situation 5
Lunn, Mr. C. 36, 38

Marconi's telegraphy 20
Monotony 13
Mouth, Round 30
Mouth Opening 23
Mouth Resonance 42
Muscles, Co-ordination of 63
—— to be trained 2, 34, 63

Nasal breathing 12
Naturalness 54, 73, 78, 80
Northumbrian Burr 46

Octave 65
Ore Rotundo 30
Ornaments, vocal 69
Overtones 16

Part-singing 67
Patience, Need of 28
Pausing 13
Pendulums 18
Personality, intrusion of 75
Phonetics, application of 54
—— books upon 84
—— science of 53
Phonetic Symbols, Key to viii, 59
—— Transcriptions of English Prose 53, 72
—— transcriptions 58
Phrasing 69, 71, 74
Piano-playing, Analogy of 49
Pitch, Change of 13
—— Perception of 63
Practice 62, 71
Pronunciation 53, 70
Punctuation 74
Pythagoras 65

Quality of voice 20

Reading, Church 69, 73
—— Sing-song 38, 73, 76
—— Theatrical 73
Reed-pipes, Analogy of 20, 37
Resonating chambers 21, 36
Respiration 3
Rippmann, W. 29
Roll 46
Round Mouth 30
Rubini 4

Sanscrit alphabet 45
Scale, Diatonic 64
—— Intervals of 65
Scholle and Smith 32
Scottish accent 47

Self-consciousness 78, 79
Shakespeare, Mr. W. 11
—— reading of 72
Short Vowels 32
Shoulder Breathing 6
Sigh, Freedom from 25
Sing-song reading 38, 73, 76
Skating 19
Slow delivery 79
Smile, Freedom from 27
Smith, Scholle and 32
'*Soul of Speech*,' The 69
Soldiers breaking step 19
Sounds, Imitation of 63
Staff-notation 64, 66
Sternum 10, 27
Stress 69
Style, freshness of 79
Speed, a sign of slovenliness 79
Sub-conscious movements 7, 38
Sweet, Mr. Henry 53

'*the*,' pronunciation of 54, 55
'*Theatrical*' reading 73
Throat, Constriction of 6
Thumb biting 26
'*to*' pronunciation of 54, 55
Tone 69, 71, 74
Tone-deafness 61
Tongue, Development of 35, 49
Tongue-twisters 51
Tonic-Sol-Fa system 64
Tree, Sir H. Beerbohm 72
Trunk, Division of 5
Tuning-fork 16

Uvula, Rolling 46

Ventricles of Morgagni 36, 38, 40
—— Development of 41
Ventricular Bands 38, 40
Vibration, Sympathetic 18
Viëtor, Prof. 29
Vocal Cords 37, 63
—— —— False 38, 40
Vocal Ornaments 69
Vocalisation, Test of 22
Voice, Growth of 41
—— Quality of 20
—— Range of 71, 74
—— Singing 60
Voice-Development, Time necessary for 62
Vowel, Change of 29
—— Definition 15
Vowel Overtones 16, 63
Vowel Triangle 30
Vowels, Blending of 30
—— English 31
—— Pronunciation of 55
—— Short 32
—— Thin 29
—— Whispered 17

Walking, Analogy of 49
Wave-length 72
Wreck of French ship 6
—— of mill 19

Yawn, Freedom from 26

Printed by
W. Heffer & Sons Ltd.,
104, Hills Road,
Cambridge.

UNIVERSITY OF ILLINOIS-URBANA
3 0112 073381029